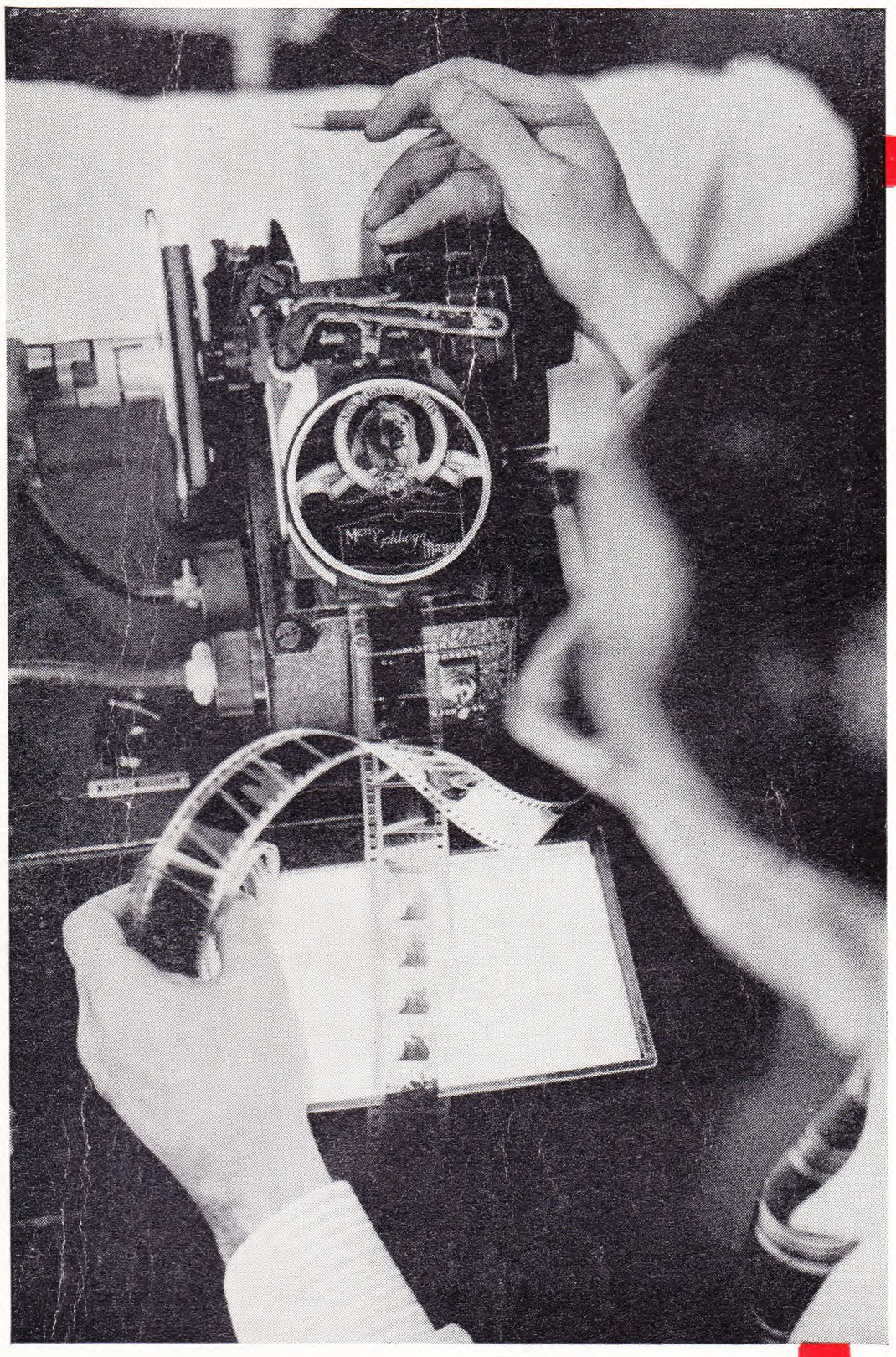
VOL. 490 NO. 2636 FEBRUARY 20, 1958

Regd. at the G.P.O. as a Newspaper.

KINEMATOGRAPH WEEKLY 2/6

PER ANNUM 77/6 POST FREE HOME AND OVERSEAS.



M·G·M

HAS THIS WEEK'S RELEASE SENSATION, "JAILHOUSE ROCK" . . . AND THE WEST-END SMASH HIT, "DON'T GO NEAR THE WATER" . . . AND THESE BIG ONES READY!

"DUNKIRK"
John Mills • Richard Attenborough • Bernard Lee • Ealing Film

"SEVEN HILLS OF ROME"
Mario Lanza • Renato Rascel • Marisa Allasio • Technirama*

"THE SAFECRACKER"
Ray Milland • Barry Jones • David E. Rose Production

"RAINTREE COUNTY"
Montgomery Clift • Elizabeth Taylor • M-G-M Camera 65*

"I ACCUSE!"
Jose Ferrer • Anton Walbrook • Viveca Lindfors • CinemaScope

"TARZAN & THE LOST SAFARI"
Gordon Scott • Robert Beatty • Yolande Donlan • CinemaScope*

"THE BROTHERS KARAMAZOV"
Yul Brynner • Maria Schell • Claire Bloom • Avon Prdn.**

"MERRY ANDREW"
Danny Kaye • Pier Angeli • Sol Siegel Prdn. • CinemaScope**

"SADDLE THE WIND"
Robert Taylor • Julie London • John Cassavetes • CinemaScope**

"GIGI"
Leslie Caron • Maurice Chevalier • Arthur Freed Prdn. • CinemaScope**

* *TECHNICOLOR* ** *METROCOLOR*

PREVIEW OF PROSPERITY!



What Kind of Movie Is This?

It's like nothing ever seen before. It's fantasy-yet it is not a cartoon!
It's a magical adventure from the author of 'Bambi' - yet it is filmed in real - life.
It has a fabulous new kind of heroine, who will steal your heart without speaking a word!
It has music, laughter and a whole forest - full of delightful surprises!

IT IS ANOTHER FABULOUS *FIRST* FROM WALT DISNEY

WALT DISNEY *presents*
THE STORY OF
Perri
COLOUR
BY TECHNICOLOR®

So delightfully
DIFFERENT
So Refreshingly
NEW
You'll find it truly
Enchanting
ENTERTAINMENT

Distributed by
WALT DISNEY PRODUCTIONS LIMITED
68 PALL MALL, LONDON, S.W.I.



KINEMATOGRAPH WEEKLY

LARGEST NET SALE: OVER 5,600 COPIES WEEKLY

Certified by the Audit Bureau of Circulation

No. 2,636 Thursday, February 20, 1958 Vol. 490

For extra turnover
sell
FLASH
fruitjuice cocktail
on a stick
HERE—NOW—NEW

AITC Sends Twelve to Treasury

MEETING IS SET FOR MARCH 5

THE AITC deputation is to meet the Financial Secretary to the Chancellor of the Exchequer on March 5 to discuss the industries' case for tax abolition.

The deputation will comprise the five presidents of the trade associations—Arthur Watkins, Lord Archibald, George Singleton, Sir Arthur Jarratt, Frank Hoare—two of the professional financial advisers—AITC chairman Clifford H. Barclay and R. G. Leach—Sir Alexander King, Sir Philip Warter, John Davis, Sir Tom O'Brien and secretary Ellis Pinkney.

According to the KINE.'s Parliamentary correspondent the deputation will have a very hard task.

With the disappearance of the Tory MPs' film group there is an increasing cynicism in the Commons about future prospects for the film trade.

Labour MPs seem to be thinking in terms of "rationalisation." The cry is "too many cinemas"—whether these belong to small independents or to the big circuits.

A deputation from the Association of Independent Cinemas, which saw the Labour film group last week was heard respectfully; but the result is no change in the basic attitude common to MPs of all parties.

To the question of how a drastic dwindling of cinemas would affect British film production, the answer is: "that producers concentrate on first feature films and TV films—and forget quota quickies."

In this atmosphere, and with an uninitiated Chancellor and an unfriendly President of the Board of Trade, it is clearly necessary for the combined industry to step up its pressure on the government and on Parliament.

NATKE Seeks A Meeting

NATKE has asked the Chancellor of the Exchequer to receive a deputation so that the union can state its views on the need for cinema tax abolition.

Sir Tom O'Brien told KINE. "With reductions in staff at studios and the closing of cinemas almost every week it is vitally in our interests that the tax should be abolished. Although we are not represented on the AITC we support everything it is doing."

He added that if there should be need for the AITC after the Budget in April NATKE would repeat its request for representation on it.

Sir Tom will probably call another of his informal all-industry meetings nearer Budget day to review tax and other problems of the industry.

New Companies For Gala Bid

TWO new companies have been registered and within a few weeks will be incorporated with Gala Film Distributors in a large-scale expansion and development bid.

Kenneth Rive, managing director of Gala and a director of the newly registered companies, told KINE. that the combined companies planned to acquire new cinemas throughout Britain as part of "a major Continental circuit."

The new companies—C & MC & DH Ltd., and NGFD Ltd.—have nominal capitals of £9,999 in £1 shares. Directors of both are William Boxer, controller of a large South African circuit, Bernard Rose and Kenneth Rive.

A third company, soon to be announced, is a property holding company.

The incorporated companies plan to enter British production.

Six Unions Ask For Foreign Films Quota

TWELVE-POINT PLAN TO BoT

A QUOTA for foreign films instead of for British films, the reintroduction of a Renters Quota, a sharper definition of a British film and the prohibition of barring are among the 12 main points made in the six unions' joint submission to the President of the Board of Trade concerning amendments to the Cinematograph Films Act.

It is suggested that the Act be redrafted to establish the fact, in television terms, that the films shown in British cinemas shall be predominantly British in tone and content.

A maximum quota for foreign films should then be fixed either under the Act or as at present from year to year by the President of the Board of Trade after consulting the Cinematograph Films Council.

The unions (ACTT, NATKE, FAA, ETU, MU and Actors' Equity) are unanimous in advocating the reintroduction of Renters Quota.

On the question of quota levels, it is suggested that the Act, even if leaving the actual level to be determined annually, should stipulate that the scale for both exhibitors and renters should be progressive, rising from year to year.

It is proposed that the definition of a British film be amended to provide that when a film is made by a company, that company must be a UK one (that is, incorporated under UK laws) and have a majority of UK directors. An application will not fail simply on the ground that money for making the film is provided from non-UK sources, or that the company is controlled by a non-UK parent company.

Normally, a film made in UK terri-

continued on page 7

Rank to Show Cinemiracle

THE RANK Organisation is expected to open the first Cinemiracle show in Britain at the Odeon, Tottenham Court Road, London, in mid-May. The first presentation will be "Windjammer."

The Odeon has been chosen because it is the most suitable of the many theatres surveyed for the Cinemiracle system. It will be closed for three weeks before the opening date to permit the installation of the special projection equipment.

A deeply curved screen, 70 ft. wide, will be fitted outside of the existing proscenium arch.

A semi-permanent type of projection room will be installed at the rear of the stalls to give as flat a "throw" as possible to avoid "keystone" effects.

The system requires the use of three interlocked projectors of special design. The centre machine projects the centre portion of the picture, the right-hand projector the left section and the left-hand machine the right portion. In addition, a standard 35-mm. projector will be installed to project the prologue.

A separate magnetic film, running in synchronism with the picture films, contains six sound tracks and a control track.

GERMAN OPPOSITION TO SUBSIDIES IN ECM

DR. LUDWIG ERHARD, the West German Economics Minister, has received a joint German-Italian-French film industry delegation in Bonn. He told the delegates he is against any form of subsidy, and would oppose any attempt to establish a Common European Film Market by way of a common European subsidy policy.

The delegation, says KINE.'s Bonn correspondent, tried to see Dr. Erhard some weeks ago but failed to present its common market ideas to anyone beyond the lower level of the industry.

Dr. Erhard—without any advance publicity this time—talked to Messrs. De Pirro (Rome), Frenay (Paris) and Koppel (W. Germany).

Delegates stressed the fact that the financial situation in the three countries' film industries is anything but uniform, and that film interests present a special problem in the European Common Market due to their varying tax burdens.

Idea behind the three-country delegation's presentation was that "uniformity" in taxes and subsidies would be needed as a first step in the direction of a common market.

This was countered by Dr. Erhard, who said he was ready to discuss any plans. But, at the same time, he made it clear he is "basically opposed" to any attempt to introduce an Eady-type subsidy tax.

No official communique about the outcome of the Bonn talks is yet available. But local observers say they were not successful as far as the local industry's case is concerned.

Attendance Estimate

REPLYING to questions by Mr. John Rankin, MP, in the House of Commons on Tuesday, Mr. F. J. Erroll, Parliamentary Secretary to the Board of Trade, said attendance figures for the fourth quarter of 1957 were not yet available but preliminary estimates suggested they would be about 25 per cent. lower than for the fourth quarter of 1956.

Total attendances for the year would be about 18 per cent. lower than for 1956.

KINEMATOGRAPH WEEKLY

Established May 16, 1907

Editor:
William G. Altria, MBKS

Advertisement Manager:
Stanley C. Collins

Editorial: 189, High Holborn, London, W.C.1
Phone: Chancery 3344
Advertising: 96, Long Acre, London, W.C.2
Publishing: 6, Catherine St., London, W.C.2
Phone: Temple Bar 2468
Telegrams: Kine, Southernwood, Rand, London
Cables: Kineweek, London

ACT NOW

BUDGET day—expected to be April 15—is only seven weeks away. This is a vital period for the industry and it is essential that the fullest possible pressure should be brought to bear upon the government and Parliament in support of the All-Industry Tax Committee's submission, now being studied at the Treasury.

The industry is at a disadvantage through force of circumstances. There is a new Chancellor of the Exchequer not so well informed on the affairs of the industry as his immediate predecessors in office. There are other significant political considerations.

A further important factor is that the Conservative Party's films group, active in previous years, is no longer operative.

For these reasons there is an atmosphere of pessimism in Westminster, more marked than in previous years. It underlines the magnitude and urgency of the trade's immediate task.

The AITC's deputations to Westminster can be expected to state the industry's position in unequivocal terms, but every section of the industry must do its utmost to bring home to MPs the dire economic state of the trade and the fatal consequences if the discriminatory cinema tax is not abolished.

Lord Mancroft, in the House of Lords debate on the levy regulations, clarifying the definition of television films, holds out promise of a full-scale debate on the state of the film industry, before Budget day.

This will provide the industry with a great opportunity to state its case; it must not be lost.

LONG SHOTS

TV CONTROL PROGRESS • PARAMOUNT DEAL • BEAVERBROOK POLICY

THE five associations' drafting committee, preparing the detail of the trade plan to control the showing of features on television, met again on Monday. I am told that the committee made "very substantial progress."

It is admitted that a great number of knotty problems needing to be unravelled were on the table before the committee, but I hear that it was possible to dispose of many of them during the morning's session.

It is confidently believed that the committee will reach agreement on the detailed plan soon and the submission to the councils of the five associations will not be long delayed.

Another meeting of the committee will be held next Monday.

LEONARD COULTER, our New York correspondent, gives details of the Paramount deal with MCA, covering the pre-1948 films.

In signing the deal, Paramount has stepped into line with other majors who have made pre-1948 product available to television. But the contract with MCA has some exceptional clauses, under which an important group of top-line product will be withheld from television until their reissue opportunities are exhausted.

But what of the other pictures involved in the deal? There are no restrictions apparently and they could be hired to British television.

If they are, what next? Presumably, they would be subject to the trade plan and the threat of boycott. It is understood, of course, that each deal will be considered on its merits, and it might be argued that Paramount has done no more, and perhaps less, than other companies.

BUT somewhere along the line the five trade associations must act, and it is my impression that there is no lack of determination to invoke the full force of the boycott where it is considered to be justified.

In the meantime, Barney Balaban, the Paramount president, has given an assurance that there will be no deals for post-1948 product.

There is a likelihood that other major companies may give similar assurances. 20th-Fox is strongly opposed to post-1948 picture deals. Loew's is in the same frame of mind.

The major U.S companies may be influenced by the decisive action of the British trade. The market is too important to ignore.

AT the risk of being accused of bias against the Association of Independent Cinemas—not for the first time—I must state that it is a great pity that the officers of the association, in the recruiting sorties in the provinces, are bitterly criticising the five associations' control plan.

President Harry Mears has stated, unequivocally, that the AIC would not support the levy proposals.

There have been fulminations against almost every aspect of the plan, but I do not propose to reiterate them here.

FRANKLY, I am of the opinion that the attacks upon the scheme, before the details have been worked out and presented to the members of the representative associations, are ill-considered and ill-advised, and not in the best interests of exhibitors and the trade as a whole.

In rejecting the idea of a levy, as an insurance policy, on the grounds that small exhibitors cannot afford to pay it, the AIC has surely overlooked the proposal for exemption of cinemas taking less than £200 per week.

The AIC is entitled to its views. But destructive criticism serves no useful purpose. It would be more objective if the association were to offer constructive ideas and suggestions.

I have no evidence that the AIC has an alternative and better plan to deal with the television problem.

THE AIC, furthermore, leaves itself open to criticism in its approach to the Labour Party films committee.

The Labour Party is aware of the All-Industry Tax Committee's case for total abolition and has sympathy for it.

The AIC delegation, I am told, gave its view to the committee and the discussion went on for more than an hour.

And after that the AIC delegation agreed to supply specific details of cases of hardship, so that they could be taken up with Ministers.

Surely the AIC missed a trick here by not going to the meeting armed with such relevant facts.

Again, one must question the wisdom of an independent exhibitor deputation when the industry's tax submission is being handled by a competent authority, representing the industry, which has presented a factual case and which, moreover, will be fully supported at meetings with the Financial Secretary to the Treasury and Parliamentary groups.

IT is apparent that there has been a marked changed in the Beaverbrook group of newspapers' attitude towards the film industry.

The group is batting for the industry in no uncertain fashion.

It will be recalled that an *Evening Standard* leader fully supported the trade's plan to control the showing of features on television.

Last week the *Standard*, in another leader, came out strongly in support of the industry's case for total abolition of the cinema tax.

IN the past, the group has been notorious—in the trade at least—for its ill-informed attacks upon the industry and the measures which British producers have sought from the Government in support of the development of British production.

The trade welcomes this change



The Duke of Edinburgh shakes hands with Nigel Patrick at the charity premiere of MGM's DON'T GO NEAR THE WATER. Also in the picture are Charles Goldsmith, Leo Genn, John Mills and Russ Tamblyn

of outlook and the enlightened, better-informed and constructive approach to its complex problems.

I hear that Max Aitken was host to a group of top trade personalities last week. I believe that it was an exceedingly helpful meeting and that it will bear fruit in abundance.

THE Rank Organisation sets a lead once again in the field of presentation.

The news this week that a Cinemiracle show will be presented for the first time in this country at the Odeon, Tottenham Court Road, marks another departure from the conventional pattern of exhibition.

This follows quickly upon the decision of the organisation to pioneer with the presentation of the Todd-AO system, which will be demonstrated in this country for the first time with the opening of "South Pacific" at the Dominion.

The Cinemiracle show follows the pattern set by Cinerama, but claims advances in the technique of presentation.

It will, no doubt, enjoy an equal, if not greater, success.

ROY DISNEY, president of Walt Disney Productions, is due to arrive in London at the week-end to attend the three-day "Summit" sales conference which has been laid on by Cyril Edgar for the London head office executive and branch managers.

Roy Disney will be accompanied by top executives from the Disney organisation—Carl Waller, vice-president in charge of advertising and sales; Donn Tatum, vice-president in charge of television; Ned Clarke, foreign sales executive; and Michael Havas, European sales manager.

The conference starts next Monday. Cyril Edgar tells me that the organisation's important and extensive plans for the future will be discussed. They promise big developments for the rapidly expanding Disney set-up.

THE Duchess of Gloucester graciously received a cheque for £7,586 from John Davis and gracefully passed it on to Lord Tedder, last week.

The Duchess is vice-patron of the Royal Air Forces Association, and Lord Tedder is president. Both warmly acknowledged the handsome contribution to the association's funds, representing the total of collections made at CMA cinemas during last year's Battle of Britain Week and Wings Day.

The presentation of the cheque was made at an informal reception at the RAFA's headquarters, and the Duchess afterwards met representatives of CMA, and Kenneth More, who appeared in the short appeal film, "Never Too Much" and whose film "Reach for the Sky" was on release at the time of the collections.

E. D. Hainge, manager of the Odeon, Birmingham, where the highest individual collection—£164—was made, was also presented.



The Duchess of Gloucester, who is a vice-patron of the Royal Air Forces Association, talks to John Davis, managing director of The Rank Organisation. Mr. Davis had just presented her with a cheque for £7,586 for the RAFA. The money was collected in 286 Rank cinemas during Battle of Britain Week and Wings Day

The money will be usefully employed. It will be devoted to welfare work by RAFA which has established its first convalescent home for ex-RAF and WRAF personnel and their dependants at St. Annes-on-Sea.

AS KINE. revealed last week in its news pages, ABPC is to extend its television film production activities to Australia.

At a reception at the Savoy last Friday, at which Sir Eric Harrison, Australian High Commissioner, was the principal guest of honour, Sir Philip Warter, chairman of ABPC, gave an assurance that the development would in no way influence the company's future film production programme.

It was also announced at the reception that ABPC intended to follow up this initial venture with "several" other series set not only in Australia but also in other parts of the Commonwealth.

Referring to the "Flying Doctor" series, Sir Philip described it as an enterprise of very great importance to Australia in view of its challenging immigration programme and "our joint desire to establish a Commonwealth co-operative effort in the rapidly expanding field of television entertainment."

THE Variety Clubs International convention in London, will be honoured by the presence of the Duke of Edinburgh, who will be guest of honour at the Humanitarian Award dinner at the Dorchester Hotel on April 25.

At the banquet, which concludes the four-day congress, Variety Club's nomination of "the humanitarian of 1957" will be declared. The Duke will present the award—a solid gold heart.

The variety Humanitarian Award has twice been won by Britons; by Sir Winston Churchill, in 1954, and the late Sir Alexander Fleming, in 1944.

The astonishing total of 800 overseas delegates, mostly from the U.S are expected for the convention.

I do not think that they will be disappointed. A most impressive programme of events has been organised for the occasion.

THE BBC television feature, "This Is Your Life" has never appealed to me greatly, but, in the last two weeks it has given the film industry excellent publicity. A week ago producer Danny Angel was the subject and this week Eamonn Andrews put the spotlight on Anna Neagle.

No one who watched Anna could doubt that the ordeal came as a complete surprise to her, and there were, indeed, moments when she was quite overcome with the emotions evoked by memories revived, particularly when she saw herself in a scene from a film with the late Jack Buchanan.

As a potted biography of Anna Neagle (nèe Marjorie Robertson) it was interesting for what was shown in the way of stills and film clips and tantalising for the gaps that were demanded by the mere half-hour span of the programme. We heard again the story of how her first effort, as an unknown, to break into films was crushed by Herbert Wilcox and of how he subsequently "discovered" her and established the present partnership that has been so successful, domestically and artistically.

AT the finish of the programme the BBC with the permission of Herbert, gave a piece of news; that the Wilcox-Neagle team is to make a series of films for television, based on the experiences of Madame Anne Brusselmans, who helped hundreds of British servicemen to escape capture during the war.

With a typical touch of drama, the BBC flew Madame Brusselmans over for the occasion for the first of many meetings she will now be having with Anna.

LAST week the Empire, Leicester Square, had its second "naval" occasion within a few months. Last time it was "Barnacle Bill." This time: the new MGM comedy "Don't Go Near The Water" shown before the Duke of Edinburgh.

But it also had a strong flavour of cricket for the premiere was organised by the Lord's Taverners to aid the National Playing Fields Association.

The Duke was received by Charles Goldsmith and Stephen Mitchell, president of the Lord's Taverners.

The party proceeded to the circle lounge, the way lined by Wrens, where Charles presented his wife, Ron Lee, chairman of the premiere publicity and programme committee, and his wife, stars Leo Genn, John Mills, Nigel Patrick and Russ Tamblyn.

Stephen Mitchell then presented the representatives of the Lord's Taverners.

Cricket was much in evidence again before the main feature of the evening. From the stage John Snagge delivered personal good-luck messages from all over the world to the Duke. This was followed by a short interest film, prepared by the Lord's Taverners—"Highlights of Cricket."

Arrangements for this important evening went smoothly and much credit must go to Charles Penley and his team at the Empire.

AFTER a brief but happy spell with Cross Channel FD, George Carlton is leaving the industry to become proprietor of the Pelham Cottage Club and guest house, opposite the Ritz, Seaford, Sussex.

George expects to maintain a link with the industry for the club and guest house is a popular port of call for South Coast salesmen and other trade personalities.

It is with some regret that George leaves the young and up-and-coming enterprise of Cross Channel and the partnership of B. G. Sammes and Lee Stierli.

George, of course, was with the Lou Morris circuit for many years and he has asked me to convey his thanks and regards to friends in the industry.

ERNIE PEARL, chairman of the Pearl and Dean group of companies, is globe trotting once again. He left last week for a tour of the Far East.

Ernie will be examining the development of Pearl and Dean operations in Singapore, Malaya and Borneo and he will also visit Bangkok where the group is extending its activities.

He believes that the cinema is a vitally important medium in the Far East and standards are as high as anywhere else in the world. He hopes that his trip will make some contribution towards bigger British exports to this vital area.

THE STROLLER

From U.S to You **By LEONARD COULTER**

Paramount's Backlog Is For World Sale

PARAMOUNT'S pre-1948 backlog TV sale is world wide and without restrictions. This is the company's answer to inquiries as to whether the old films now disposed of will appear on television screens in countries outside the U.S, including Britain.

This new menace to British exhibitors, however, may not become a reality very quickly, for Paramount's contract with MCA includes a few exceptional clauses.

One of them provides, for instance, that a selected group of the pictures shall first be handled as cinema reruns, and not until they have been milked theatrically shall they be seen by televiewers.

Moreover, Paramount retains for five years the theatrical reissue rights in overseas areas to the 25 pictures covered by this part of the contract, and which include some of the De-Mille films, the Crosby-Hope "Road" series, the Jerry Lewis-Dean Martin comedies and other product of top calibre.

Paramount spokesmen, therefore, are saying that by the time these pictures have been fully exploited theatrically their appearance on television cannot possibly deprive the exhibitor of important attendance revenue.

American showmen, nevertheless, are down-in-the-dumps as a result of the deal, in view of the evidence which has been piling up over the past few months of the harmful effects on the cinemagoing habit of TV exploitation of oldies.

Post-1948 Films

Some members of the public, it is argued, are bound to be strengthened in their belief that, if they are patient, even the post-1948 films will be coming into their own homes free.

In an effort to offset this wave of pessimism, Barney Balaban, Paramount president, has informed the heads of the company's overseas offices that he has no intention of following-up with any contract involving more recent backlog product, the sale of which, he admits, would seriously affect exhibitors' fortunes.

As Twentieth Century-Fox has also stated its opposition to post-1948 sales, there is hope that the other major companies will announce similar policies. If they do, some of the depression now hovering over the industry will be dissipated.

This question has been much in evidence during the past few days at the Allied States Association's annual convention in Louisville, Kentucky.

Before the formal sessions began the Association passed a resolution requesting pledges from the major producing-distributing companies that they would not dispose of their post-1948 backlogs to TV groups, and agreed that a committee of spokesmen should be elected to make personal contact in this regard with the Hollywood companies.

■ ■ ■

BECAUSE of unfavourable publicity which has followed the production "holiday" at the Universal studios, Milton H. Rackmail, president, has felt it advisable to reassure key employees about the company's position.

He has indicated that — as I had previously reported here—the shutdown was decided on to enable the company to undertake an "inventory review"; that is, to re-examine pictures on the schedule in the light of current business and box-office conditions.

Universal, he added, would continue as strongly as ever in the film business.

■ ■ ■

THE diversification trend within the film industry which has taken several of the major companies into the gramophone record field is likely before long to see both Warner Brothers and Columbia active on that front.

Twentieth Century-Fox, the most recent newcomer in it, is forming a separate subsidiary to be known as Twentieth Century Records, to be headed by Spyros Skouras, with Henri Onorati (formerly with Dot Records, which Paramount purchased last year) as president. Louis Del Gurcio, who has spent many years in the sheet music printing business, will be vice-president of the new concern, which will start with a jazz and "pop" repertoire, Later a classical library will be built up.

■ ■ ■

ALTHOUGH Warner Brothers and MGM have denied a distribution merger, Warner's has been examining the question of closing a number of its British exchanges, while MGM is reassessing its assets in Britain with a view to making fuller use of the studios (including production of some of its U.S television series) and disposal of uneconomic cinema properties.

MGM has made no pre-judgment on this matter, but has requested a detailed report on the position and possibilities, for study by the Board, from Robert H. O'Brien, Loew's financial vice-president.

Already the Loew's directorate has, it is claimed, cut the annual cost of its distribution machinery by at least $5,000,000, has made economies of $4,000,000 a year at the studios and has reduced the expenditures of Loew's International by more than $1,000,000.

Nor is the process finished. MGM's entire eastern talent department has been closed during the past few days.

Some of Warner Brothers' oldest New York employees, including Ralph Budd, chief of the personnel department, have departed in an economy drive which will, it is estimated, cut the New York staff in half.

Even Universal has sheared its contract department heavily, and has

continued on page 26

MPAA SURVEY DETAILS CINEMA-GOING HABITS

A SPECIAL survey made by the MPAA at selected typical situations all over the U.S during an average week shows that, in America at least, newspapers are the cinemas' best friends.

Results of this, the first-ever nation-wide survey into American cinema-going habits show that 59 per cent. of the people inteviewed said it was newspaper advertising that prompted them to go to the cinema.

Other reasons and percentages of motivation for going to the cinema were:—

Mentions of the film on TV ..	40
Advertising on cinema fronts ..	32
Magazine advertising	30
Trailers in cinemas	23
Sound radio advertising	19
Poster advertising	18

The reason the total is more than 100 per cent. is because a number of people mentioned more than one medium of film promotion.

When asked about the "believability" or "reliability" of advertising, the replies showed that the public has most confidence in newspaper advertising, and in trailers, with a score of 32 per cent. for each medium.

Regulars

During the period of the survey, the average weekly attendance was 54,200,000, and replies to questions showed that a great proportion are regular weekly visitors to the cinema.

Ages of those questioned were in the groups from 15 upwards. Nearly three-quarters (72 per cent.) of the admissions were people under the age of 30, and 52 per cent. were 20 years of age.

Frequent cinema-going is concentrated in a relatively small segment of the population. Those who attend the cinema once a week or oftener constitute only 15 per cent. of the public.

But their importance to the film industry is shown by the fact that they accounted for 62 per cent. of cinema admissions in the survey week.

In deciding whether to go to the cinema, people said they were influenced more by the story than by the cast. To the question "which is more important to you in deciding whether to go to the cinema—who is playing in it, or what the film is about, 45 per cent. said "What it is about" and only 18 per cent. said "Who is in it."

TV Cited

Television is cited most often as the reason for the decline in cinema attendance.

The replies to the question "Why do you go to the cinema less often than you did some years ago?" showed that 22 per cent. stayed in to watch TV. Only four per cent. said that cost was the reason, and only three per cent. said because "films are not so good as they used to be."

Particularly interesting to Britain at the present juncture are the appraisals of films on TV. The preponderance of opinion regarding films (features) being shown on TV is unfavourable.

Only those with TV sets in the home were asked "What do you think of the feature length films now being shown on TV compared with the films shown in the cinema?"

Comments unfavourable to films on TV were 54 per cent. Only 25 per cent. were favourable.

So far as income groups go, the cinema seems to be everybody's haven. Those in the £1,000-£2,000 bracket accounted for 27 per cent. of the attendance; £2,000-£3,000—20 per cent., £3,000 or more—18 per cent.

Under £1,000—15 per cent. The remaining 20 per cent. did not report their income.

Opinions on double feature, as against single feature programmes split evenly. However, the more frequent cinema-goers tend to favour double features.

The urge behind cinema-going is expressed in many ways, indicating that entertainment is not the only reason for seeking out the cinema. While 57 per cent. of those questioned as to their reasons for going to the films said "recreation" or "entertainment," there were supplementary reasons.

"To get away from everyday routine," was the most frequent expression. "To forget troubles," "to break the monotony," "opportunity to be with other people," "to cool off." were other comments.

Finally people were asked "which characteristic of the cinema attracted you to the cinema?" Percentage answers were:

Comfortable seats	34
Cleanliness	33
Clear sound	31
Well-behaved audiences ..	28

Forty-nine per cent. of the people added comments on improvements they would like to see. This was the order.

1.—Convenient parking,
2.—Better behaved audiences,
3.—Lower prices,
4.—More comfortable seats,

A similar survey in Britain would be of obvious value.

U-I Promotes Jordan

THE appointment of Marion E. Jordan as Continental supervisor for Universal-International Films, following the resignation of John B. Spires, has been announced in Paris.

Mr. Jordan moves up from the post of Continental sales manager to supervise the company's affairs in Europe, while John Marshall, U-I Supervisor for Scandinavia and Middle Europe, advances to Continental sales manager.

Mr. Jordan entered the film industry with Paramount in Europe in 1928, and was with that company until 1947, when he was loaned to the MPAA.

Later, he transferred to the MPEA as general manager for Western Germany, in which position he remained until the end of 1950, when the American companies began individual distribution of their pictures in that country.

Six Unions Ask For Foreign Quota—contd.

tory shall be counted as foreign if more than one of the leading performers is not a UK subject or more than one of the executive producers or the producer is not a UK subject.

The rest of those engaged in all aspects of the production should be UK subjects or living in the UK.

The final editing and re-recording, i.e. the dubbed tracks should be carried out in a UK studio.

All release prints to be shown in the UK, and at least 95 per cent. of production processing, including opticals, special effects and other ancillary work must be done in a UK laboratory.

It is suggested that the Act should be amended to return to the position of the assurance given at one time to the Government by CMA that the Odeon and Gaumont British circuits should operate separately.

The Act should also prohibit existing barring practices.

On the question of film hire, it is suggested that provisions should be made in the Act for a standard Fair Trading Contract, which it should be obligatory for all distributors to use.

"Such a contract should include for a first feature film a sliding scale of break figures, so that there is provision in the contract between the distributor and exhibitor that the producers' share of takings rises in relation to public support. Provision should also be made stipulating maximum charges by the distributor."

Suggested Clause

It is also suggested that, coupled with the quota provisions, the Government insert in the Act a clause to provide that American distributors can only distribute in the UK to the extent both in number and bookings and revenue that they exhibit UK films in their own market.

On the question of the Cinematograph Films Councils, the unions suggest that it should not be dominated by trade members whose primary interests are outside production. The constitution of the Council should be amended so that either the composition is independent members together with trade members, whose primary interests are film production, plus Trade Union representatives.

The distribution and production members should not include individuals whose interests are subservient to their interests as exhibitors.

Neither should any trade member represent foreign film interests against which the Act seeks to provide protection.

It is suggested that penalties for quota default should be substantially increased.

It is suggested that the Act be amended to provide that a film shall not count for exhibitors' quota if shown other than in its registered length.

It is said that the present "Cost Clause" is "completely unrealistic," and that there should be separate provisions for first and supporting programmes. It is recommend that instead of the present all-round figure of 10s. a foot labour costs, the figures should be £1 a foot labour costs for supporting programme films, and £3 a foot labour costs for first features.

It is proposed that companies returning form "C" should be obliged to confirm by statutory declaration that the footage shown as to their place of origin is correctly described.

PARKER IS ABC's NEW CHAMPION MANAGER

ROBERT PARKER, manager of the Savoy, Exeter, has been declared ABC's champion manager for 1957. The district champions have also been announced.

Mr. Parker and the district champions will attend a luncheon in their honour at the Trocadero, London, on Tuesday next week.

District champion managers are:—

N.W. London—**A. W. Rifkin,** Ritz, Harringay; S.W. London—**M. Wright,** Regal, Putney; N.E. London—**D. Tobin,** Carlton, Essex Road; S.E. London, **L. Grou,** Regal, Woolwich; Kent and Sussex—**E. Pierrepont,** Luxor, Eastbourne; Bournemouth and Dist.—**T. C. Buttle,** Broadway, Southampton.

West of England—**W. J. Key,** Olympia, Cardiff; South Midlands—**R. D. Bowden,** Ritz, Oxford; Eastern Counties—**J. Hare,** Regal, Yarmouth; East Midlands—**J. Edmundson,** Regal, Grimsby; Birmingham—**P. Stevens,** Oak, Selly Oak; West Midlands—**A. H. Harris,** Pavilion, Wylde Green; Manchester—**R. J. Parsons,** Apollo, Ardwick.

Liverpool—**L. C. Hughes,** Regal, Litherland; N. East and Carlisle—**A. Heaton,** Regal, Darlington; North West—**G. L. Skelton,** Regal, Rochdale; Leeds and District—**P. G. Franklin,** Ritz, Barnsley; West Scotland—**J. Dunachie,** Regal, Glasgow; East Scotland—**J. Dickson,** Regal, Falkirk; N. Ireland—**F. Hyland,** Rialto, Londonderry.

BFPA AND THE LEVY

EXHIBITORS who have withheld payment of the statutory levy have "suffered inconvenience and put themselves to unnecessary extra expense," says a statement issued by the BFPA on Tuesday.

The statement reads:—

"The trade and national press recently gave publicity to a County Court action for recovery of an unpaid amount of statutory film levy in which the exhibitor was ordered to make payment by small instalments.

"This was an isolated case. While court proceedings have been started against a number of exhibitors, only one has so far led to a court hearing; in the majority of cases the exhibitors are understood to have paid up in full before the case actually came into court.

"It is understood that appropriate action is continuing to be taken for recovery of arrears of levy, and that some cases are being taken in the High Court, where no question of instalments can arise. In all cases, whether or not instalments are permitted, the exhibitors concerned have suffered inconvenience and have put themselves to unnecessary extra expense."

Rank in Dominica

FOR THE first time J. Arthur Rank films will be distributed direct from the London studios to Dominican Republic cinemas.

Under a previous agreement, Rank films had to be distributed through U.S agencies.

LORNA RHIND REPORTS

A New Home For The Edinburgh Festival

EDINBURGH Film Festival is to be housed in a new centre, which, the organisers hope, will be ready for the 1958 festival.. Edinburgh Film Guild, organisers of the festival, has acquired new premises in 3, Randolph Crescent, one of the elegant Regency streets in the West End. Permission to go ahead with the building of a 100-seat cinema in the premises, formerly the home of Lord Hunter, a Scottish law lord, was granted at the week-end.

In addition to the administrative offices which will be transferred from Film House, Hill Street, there will be accommodation for conferences and meetings, as well as spacious lounges, in the new premises.

Norman Wilson, chairman of the festival, said that the premises in Hill Street were becoming congested, and, as well as enlarging their accommodation, the Film Guild had behind the acquisition of the premises, the desire to create a Film Festival Centre in a place which represented traditional Edinburgh. The house in Randolph Crescent, which was in good condition, would fulfil these requirements.

Development

The acquisition of the new Film Centre, which would be ready for this year's festival, coincided with plans for the development of the festival, Mr. Wilson said.

The purchase price of the new premises was not disclosed; but permission for alterations costing £2,000 has been granted.

The new premises are a few doors away from the French Institute, where the Edinburgh Film Festival organisers have hitherto held the opening reception of the festival.

New Rules For Berlin

IMPORTANT changes have been made in the rules for the eighth International Berlin Film Festival to be held from June 27 to July 8.

Each participating country may now enter one feature film, and up to two short films only. As regards the selection of the official festival films, it will be advisable for the countries to place several films at the disposal of the Festival Committee, so as to enable them to select the appropriate films themselves.

Only films produced after April 30, 1957, may be entered, on condition that they have not yet had their first night in Europe—except in the country of origin. Films already screened at other festivals will not be admitted, and films having their world premiere at the Berlin festival will have priority when the programme is drawn up.

Beyond the official entry the Festival Direction may invite additional feature films of particularly high artistic value. The total number of these "invited" pictures may not exceed eight films—or two from each country at most.

The international jury will award the following prizes: Golden Berlin Bear for the artistically most valuable film in each of the following classes: Full-length feature film; feature-length documentary or cultural film; short documentary or cultural film.

Silver Berlin Bear for: Best direction of feature film; best actress's performance; best actor's performance; one further particularly valuable achievement for feature films; one further particularly valuable achievement for feature-length documentary or cultural films; two further particularly valuable achievements for short documentary or cultural films.

Official deadline for entering films is May 20. So far 23 countries have entered.

TROPHY FOR PROGRESSIVE

FIRST, SECOND and third places were all won by Progressive Publicity Ltd., in the competition for the KINEMATOGRAPH WEEKLY Trophy, arranged by the Display Producers and Screen Printers Association.

The number of entries for the Trophy was a little disappointing, only eleven and these covered posters, screen printing, theatre display and litho.

So far as the actual production work was concerned, the cinema posters were of a standard equal to any other work in other section of the competition, which this year were open to international entry.

The winning poster advertised United Artists' "The Pride and the Passion"; second place went to a poster for Columbia's "Fire Down Below"; and third to a poster for Columbia's "The Admirable Crichton."

An exhibition of the displays was held afterwards at the Washington Hotel, London, W.1.

QUOTA UNCHANGED

IN a written reply to a Parliamentary question the President of the Board of Trade stated that after consultation with the Cinematograph Films Council, he had decided not to change the exhibitors' quota for the year beginning October 1, 1958.

It will remain at 30 per cent. for first features and 25 per cent. for the supporting grogramme.

MP Asks About Tax

MR. DOUGLAS JAY is asking the Chancellor today (Feb. 20) what has been the percentage change in cinema tax receipts in the most recent three months for which figures are available compared with the same period last year.

Lords Debate Likely on State of Industry

A FULL-SCALE debate is likely to be held in the House of Lords on the state of the film industry before Budget Day—expected to be on April 15.

Lord Mancroft revealed this in the House during discussions on the Cinematograph Films (Distribution of Levy) (Amendment) Regulations, 1958, the regulations which clarify the definition of "television films."

He said: "The AITC has in the last week or two made the most urgent representations to the Government about the incidence of the entertainments duty, and these, of course, are being studied. I can say, however, that the Government, which for so many years has supported the film industry in a variety of ways, is naturally giving earnest attention to this current development. Lord Lucas of Chilworth told me yesterday that he was contemplating putting down a motion on the Order Paper on the whole subject, as soon as he is fully restored to health. We can properly discuss it then."

Industry 'Grateful'

The regulations were agreed to, but several members took the opportunity to speak of the industry's problems.

Earl Winterton said the industry was grateful to the Government for putting the levy on a statutory basis. But there was some slight disappointment in that it was hoped the fund would raise some £3,750,000 a year.

"In fact," he said, "I think I am right in saying it raises only £2½ million. But without this levy it would be quite impossible to carry on film production in this country, and it is a satisfactory fact that, despite all the difficulties of the industry, there is a growing export trade in certain British films which earn dollars and other foreign currency. Without the production of British films it would, of course, be impossible to supply the theatres with films.

"The Government assists the production of films in another way, through the grant given to the Film Finance Corporation. But I must make the point that what the Government give with the right hand, they take away with the left.

"While there is this financial assistance, given through the Finance Corporation on a small scale, and while there is this statutory system, so to speak, which causes money to be raised through exhibition for production, the Government take the astronomical sum of £26 million in Entertainments Tax from the industry. That is a tax not on profit but on takings. It has been condemned not only by the leaders of the industry but by Sir Tom O'Brien, representing an important part of the trade unions connected with the industry.

"I hope that it is not improper to say that the cost of this tax to the organisation with which I am connected is, I think, £10 million a year. It is the view of the industry—and I am sure it is the right one—that if this tax could be abolished, the troubles from which this important industry is suffering would largely disappear."

Lord Archibald said it was common knowledge, within the industry, that the industry was in an "extremely parlous condition." The effects on its fortunes of the development of television, and the hampering effect of the burden of Entertainments Tax on what the industry might do to meet that challenge, combined to make a difficult situation.

He went on: "I feel that it would be quite improper of me to develop the argument about that matter, and while endorsing in general what the noble Earl has said about the industry, perhaps I may make one correction. He referred to the fact that there was slight disappointment in the industry about the shortfall in the amount raised by the statutory levy. I can assure the noble Earl, and the House, that there is the most intense and deep disappointment in the industry about that shortfall."

Lord Mancroft said that with the Budget not far off, he was not in a position to make any comments about Entertainments Tax. He added that the serious effect on all sides of the film industry of the unexpectedly severe falls in attendance at cinemas—nearly 18 per cent. lower last year—had been engaging the Government's attention for some time. So had the fact that more than 190 cinemas closed last year in this country.

Hungarian Films for the NFT

SEVEN Hungarian films are to be shown at the National Film Theatre, London, between March 12-31.

The widely-acclaimed "Merry-go-Round" which was shown at the 1956 Cannes and Edinburgh Film Festivals, is one of the films selected. The others are "Dani," "Fever," "Professor Hannibal," "Discord," "A Sunday Romance" and "A Glass of Beer."

Variety Club Award Goes To Vaughan

FRANKIE VAUGHAN has been voted "Show Business Personality of 1957" by the Variety Club of Great Britain. Vaughan is cited for his film, recording, TV and variety stage successes.

The other winners of the club's annual awards are: Sir Laurence Olivier, named "Best Actor of 1957" for his performance in the plays "The Entertainer" and "Titus Andronicus" and the film, "The Prince and the Showgirl;"

Alec Guinness, "Best Film Actor of 1957," for his performance in "The Bridge on the River Kwai;"

Yvonne Mitchell, "Best Actress of 1957," for her performance in the film, "Woman in a Dressing Gown;"

Heather Sears, "Most Promising Newcomer of 1957," for her performance in the film, "Esther Costello."

The awards—inscribed and mounted silver hearts—are to be presented at a Variety Club luncheon at the Savoy Hotel on April 8.

M. J. Frankovich, Variety Club's Chief Barker in 1957 will hand Sir Laurence and Alec Guinness their awards, Miss Mitchell, Frankie Vaughan and Heather Sears will receive their silver hearts from David Tomlinson, Janet Blair and Robert Beatty, respectively.

The guests will be introduced by Variety member Richard Attenborough, and the luncheon chairman is 1958 Chief Barker Sir Tom O'Brien, MP.

The presentation ceremony is being telerecorded by BBC TV cameras.

ABC Coiffeurs

A SECOND hairdressing salon will be opened by ABC on March 18. It will utilise disused restaurant and kitchen space at the Carlton, Essex Road, Islington.

XENON LAMP AT WARNER NEXT WEEK

A SPECIAL demonstration of the Bauer BL9X xenon projection lamp is to be given at the Warner Theatre, Leicester Square, London, on Wednesday, next week, February 26, by Productakin Ltd., the sole agent in the UK for Bauer xenon lamps.

Use of xenon as a projection light source has been fostered here by the AKC, which has carried out experiments in England as well as in Germany. The demonstration will be so arranged as to provide a direct comparison between xenon and the conventional carbon arc lamps.

Advantages claimed for the xenon lamp are several: exhaustive experiments in practical usage carried out by the AKC at its Arborfield cinema have shown that xenon works more economically; is simpler to adjust and maintain; gives a pure white, uniform light; is noiseless in operation; and is easily adjustable for light output.

Light output at a 60A load is said to be sufficient to illuminate standard screen pictures 26 ft. wide, and anamorphic pictures of up to 36 ft. in width.

The xenon lamp can only be operated with DC. The optical system consists of a main mirror having a diameter of 14 in. with a light reception angle of 180 deg., and of an auxiliary mirror with a diameter of 3.9 in.

Ignition apparatus is incorporated in the lamp-house and is fed by 220V AC. A high frequency AC voltage of about 20kV is obtained for the two electrodes of the bulb, which causes a spark discharge in the bulb and that, influenced by the DC voltage connected to the lamp, causes the discharge-arc to be formed.

The average working life of a bulb is 1,000 hours, and its operating range is 40-70 amps.

Paris Newsletter **By HENRY KAHN**

A Film Festival Must Have Stars, says Lebret

FAVRE LEBRET, the Director General of the Cannes Film Festival told me this week that a tremendous effort was being made to assure the success of the Festival this year.

He was not sure there was anything wrong last year. "The films sent were exceptional," he said. Yet he admitted that the absence of famous stars had, so far as the general public was concerned, flattened interest.

Two Problems

"We are up against two problems," said M. Lebret. "The Festival is, undoubtedly, attracting the trade. It did not do this when it started. The Festival is, therefore, something of a trade fair.

"Exhibitors in search of films are not particularly interested in the comings and goings of stars, although the publicity does help them indirectly. At the same time, in order to get full coverage for the Festival, stars are necessary. There is no reason why we should not succeed."

M. Lebret admitted that last year's Grand Prix caused some dissatisfaction. He said that as it was the tenth anniversary, ten presidents of previous juries were invited to form the jury. This year there would be seven foreign jurors, and four French. He hoped this composition would give satisfaction.

He admitted that some pressure was being brought to bear on French producers and stars to assure their presence.

He had been to Russia and it was certain that well-known Russian stars would attend.

He was visiting Italy and, was looking forward to welcoming Lollobrigida. He would also visit the United States and there was every hope that some artists would come from that direction too.

He made one very shrewd remark, however. He said: "It is becoming more and more difficult to find stars just as exhibitors find it more and more difficult finding films."

In other words the shortage of product is not only being felt by the exhibitors, but film festivals in search of stars are having the same trouble.

Among the U.S stars who might come over is Marilyn Monroe.

Send British Comedies

Talking of films M. Lebret said that he had seen a Russian film called "The Flight of the Crane" which was quite remarkable. "Russian technique has improved enormously," he said.

But he also said that he felt sure that last year "Friendly Persuasion" won the prize because the jury was tired of profound and rather "morbid" films.

Then he addressed a word to Great Britain. He said he would like Britain to send over some of those excellent comedies which had made Britain's name famous.

He referred in particular to "Kind Hearts and Coronets," "The Lady Killers," "Passport to Pimlico."

Letters to the Editor

Yes, We Need A Full Time Champion

IN MY OPINION the time is long overdue when the Industry should have its own full time champion.

Our ranks are filled with willing workers and for any special effort there is never any shortage of willing workers.

But nature is such that, when it comes to a sustained effort on behalf of the industry as a whole, the personal affairs of volunteer helpers come first and good intentions go by the board.

We have all seen plenty of evidence of this in our time, probably the best example being the Better Business campaign of a few years ago.

Real Need

As I see it, there is a real need for a more complete representation in many spheres affecting the Trade and no person in the business has the time to devote to our affairs to the necessary extent.

A man is needed who can deal with Members of Parliament, the press, the Board of Trade, the Home Office and other official bodies on behalf of *all* sections of the Industry.

A joint committee could make the appointment and, with all our contacts in London, there should be no difficulty in finding a few nominations. The Trade knows enough about the system of levying by now to be able to devise an equitable method of payment of salary and the right man would be worth £5,000 a year, an office and reasonable expenses.

The right man, with his heart in the right place could do much to help us all. He would be a super PRO, making sure that the press at all times had the *right* story, that MPs were kept fully aware of our problems, that producers were always aware of public trends and that our Trade was at all times represented in the best possible light.

I feel the industry should find itself a crusader. We cannot carry the sword alone.

A. J. BROWN,
Theatre Controller,
Star Cinemas,
Leeds.

Any Takers?

FOLLOWING my letter (KINE., February 6), it occurred to me that since my views in regard to the industry and its difficulties are the target for criticism in certain quarters, my critics may like an opportunity of confounding me.

I may be accused of attempting to "pirouette in the limelight" but at least if I am wrong I also stand a chance of "falling flat on my face." I am willing to take the chance if you would care to arrange the venue, date and time.

I make no provisos as to who should be invited to cross-question me or the questions to be asked.

Any takers?—

DENNIS C. WALLS,
26, Cross Street,
Manchester, 2.

NORTH-WESTERN

Call for Action at Mass Meeting

Chancellor Told of 100 Doomed Cinemas

AFTER HEARING lively action speeches by Lt.-Col. S. K. Lewis and Jack X. Prendergast, 100 exhibitors who attended the mass meeting of North-Western branch CEA at Liverpool on Friday last week unanimously agreed to send the following resolution to the Chancellor of the Exchequer:—

"At a mass meeting of cinema exhibitors held in Liverpool today it was unanimously agreed that the closure of at least 100 cinemas in South Lancashire, Cheshire and North Wales is certain in the near future. This tragedy to the trade and to the public can only be averted if the cinema tax is abolished in the next Budget. There will be no tax paid by these cinemas if they are closed. Abolish the tax and at least save the cinema, and therefore British film production. If tax remains, suburban and rural areas will have no cinemas. Keep these cinemas open. Save British film production. Abolish the tax."

It was also agreed to add to the telegram reference to the unemployment among cinema staffs caused by the closures.

R. P. Rutherford, who presided, said that this was probably the largest meeting of exhibitors ever held in the north-western area. For the first time in the history of the trade, all sections were united in the AITC, which was making a life-or-death effort to save the cinemas, particularly the small cinemas. Abolition of entertainments tax would not solve all their problems, but it would solve most of them. There were other problems which would be solved within the trade itself.

History

Lt.-Col. Lewis recapitulated the history of the tax, pointing out that it was introduced in the 1914-18 war as a war-time measure.

"We do not fear television at all, provided we get equal treatment. We maintain that we can give the finest and cheapest entertainment procurable, of the highest quality and in favourable surroundings."

Hire purchase payments and rentals for TV sets reduced the power of the public to invest in other forms of enfertainment, yet TV was being piped into the homes of the people without being subjected to entertainments tax.

The cinema industry was a progressive industry, but the discrimination of the Chancellor of the Exchequer was having a braking effect on progress.

After stating that the AITC had submitted facts and figures to the Chancellor and asked for total abolition, Lt.-Col. Lewis pointed out the unfair discrimination against the cinema. For instance, Sir Laurence Olivier could star in the play "Henry V" at a theatre which would be tax free, and yet a cinema showing the film of the same play with the same artist would be subject to tax. Again, if it was piped through TV there would be no tax.

His company (ABC) was closing eight cinemas, one of which was the Gem, Liverpool.

"Apart from what the CEA has done, what are you doing?" he asked. Lt.-Col. Lewis urged members to write to their MPs and explain how they were suffering from the tax. Ask for "total abolition of the tax—in the interests of British justice and equity—demand it."

Mr. Prendergast said the tax was slowly "throttling the industry." In the past, MPs had told exhibitors that they agreed with tax relief but they had gone into the lobbies in Parliament and voted against it.

Every industry in the country, he claimed, was concerned with the abolition of the tax and the survival of the industry, because British films carried the British way of life to all parts of the world.

It was quite true that trade followed the films. Cinemas that were closed were often of no use for any other purpose and resulted in a loss of revenue to the local authority.

The loss in rates resulting from one closure in Yorkshire was £3,000, and the local council said this must come from somewhere. Consequently this £3,000 would be put on other ratepayers.

Mr. Prendergast urged exhibitors to take every opportunity of explaining the position of the cinema to people in other trades and industries, pointing out how it affected them. They must propagate the fact that trade followed the film.

Notice to Staff

G. A. Bleakley (manager, Atlas, Liverpool) said that morning he had the unpleasant task of giving notice to his cinema staff. (The Atlas, an Essoldo cinema, is closing down on March 1.)

"I wish you could have seen the expression on the faces of these men and women, some of whom have been in the business all their working lives. What is there for them now? Nothing."

T. Moran suggested selected speakers to give talks to audiences during intervals. On this point the chairman expressed the view that "the public are with us, but I think this campaign is something we will have to fight ourselves."

W. Peel Smith (Southport): "I think we will have to find a better way of getting to the public than by having speakers. I find putting on a trailer advertising next week's film is a waste of time when there there is no one there to see it."

The view was expressed by Lt.-Col. Lewis that the greatest impact on the Chancellor could be made by the pressure from MPs.

B. Nagley said he was associated with two cinemas. Their position was explained to a councillor and the local authority. He had since received a letter from the clerk to the council of the particular authority stating that he had approached the local MP and had the authority of his council in writing to the Chancellor supporting the abolition of entertainments tax.

The chairman told the meeting that the branch was trying to contact all the 35 MPs for constituencies in the branch area.

Secretary Stanley Dallow reported having had a case quoted to him of a cinema where, week after week, the gross takings were less than the wage bill. Figures for the 13 weeks ended January 28 were down by as much as 40 per cent. compared with the corresponding period of the previous year.

The resolution for the Chancellor of the Exchequer was proposed by P. M. Hanmer.

Earlier in the meeting the chairman said he had received apologies from Sir Alexander King and George Singleton, who it was hoped would attend the meeting. Sir Alexander King had been delayed in Scotland.

BRADFORD SEEKS CHARITY CUT

IN THE last three months of 1957 cinema attendances slumped by 25 per cent. compared with the same period of 1956, the Bradford CEA said in a letter to the Bradford Fire Services Committee. The industry they said was in a "sorry state," and they asked the committee to reconsider the association's request for a substantial cut in the charity levy on Sunday takings.

The Bradford Fire Services Committee decided to take no action.

Yes to Wallasey

WALLASEY exhibitors have made successful representations to the Watch Committee against the proposal to increase the Sunday opening charity contribution from one fifty-second part of 7½ per cent. of the rateable value, to one fifty-second part of 10 per cent., in respect of each Sunday opening.

A DELEGATION from Leicester CEA is to meet Leicester Watch Committee to ask for reconsideration of the Sunday charity levy on cinema takings. The delegation will press for the abolition of the levy.

NEW VIEWING CLAUSE IN MANCHESTER LICENCES

FOLLOWING agreement with the local branch of CEA, Manchester Watch Committee has decided to insert the following new clause in the cinematograph licences, from April 1, 1958, to comply with the recommendations of the Illuminating Engineering Society for reduction of eye-strain:—

(1) In all premises erected or adapted as cinemas after April 1, 1958, in order to prevent undue discomfort and fatigue of the eye muscles when viewing cinema pictures, the angle of elevation subtended at the eyes of any seated viewer by the length of the vertical line dropped from the picture top-centre to the horizontal plane passing through the viewer's eyes, should not exceed 35 deg., the position of the viewer's eyes being assumed to be 42 in. above floor-level and six in. in front of the back-rest of the seat.

(2) In premises which on April 1, 1958, are already in use as cinemas, an increase in the angle of elevation to the picture top-centre may be permitted up to a maximum of 45 deg., provided that the angle of elevation to mid-point of the picture does not exceed 30 deg.

(3) During cinematograph exhibitions organised wholly or mainly for children in any premises as defined in recommendations one and two, effect should be given to recommendation one, if necessary by preventing occupation of any seats from which the angle of elevation of the picture top centre exceeds 35 deg.

Ulster News **By S. GORDON DUFFIELD**

NATKE Gets a New Pay Offer From Ulster CEA

FOLLOWING a meeting of the Joint Council for the Cinema Trade in Northern Ireland an offer has now been made by Ulster CEA to NATKE in connection with its recent claim for increased pay and shorter working hours. This will be communicated to members by secretary William McCullough at a meeting on Sunday.

If the offer is acceptable a further meeting of the Joint Council, under the chairmanship of an official of the Ministry of Labour, will be held on Monday or Tuesday.

It is hoped to have the claim tied up by the time the Ulster CEA meets on Wednesday.

Ulster is the only part of the United Kingdom which has a separate agreement for cinema employees. This agreement came to an end on December 31, from which date a period of three months is allowed for a new agreement to be entered into.

The NATKE branch made its new demand after Mr. McCullough had discussed the matter with Sir Tom O'Brien and other senior officials of the Union.

Ulster Autonomy

While both NATKE and CEA want Ulster's autonomy in respect of drawing up its own agreement to remain, NATKE is particularly keen that there should be closer co-ordination between its branch and London on wage demands.

An agreement last year reduced the hours of projectionists in Northern Ireland from 48 to 46, but Mr. McCullough stressed earlier this year that the union would once again be making a particular demand for a reduction of hours both on behalf of projectionists and other employees.

■ ■ ■

ITV HAS yet to come to Northern Ireland but in the meantime BBC is preparing to meet its competition. Next month will see the setting up of a BBC camera team which should ultimately increase substantially the amount of Northern Ireland TV coverage.

■ ■ ■

THE *Belfast Telegraph*—the largest paper in Northern Ireland—has just carried out an investigation into the state of the cinema industry in the Province.

It pointed out that in Belfast two cinemas had been closed within the past 12 months and that two others are on the market. It also commented on the fact that there are cinemas where the owners are dependent for their profits on the sale of ice-cream and minerals.

It attributed the falling off in attendances mainly to the effect of television and pointed out that the number of sets in Belfast alone is equivalent to the seating capacity of all the city's cinemas.

The short-term solution it put forward was the abolition of entertainments tax which, it pointed out, was now nothing more than a cinema tax. It prophesised that the industry would survive the present crisis though many changes would have to be made in its organisation and its product would have to improve.

■ ■ ■

FROM THE Belfast Imperial I have news of Fox's "Song of Bernadette," which, seemingly, is doing exceptional business. George Lodge tells me that the Imperial policy is likely to undergo a substantial change in the near future. It is to screen "Farewell to Arms" from April 14 for an indefinite season and thereafter will be booking the bigger films on what in effect will be a road-show basis with advanced admission prices. Mr. Lodge hopes that this will enable an even more selective policy to be followed by his other theatres, in particular the Royal Hippodrome.

The "Song of Bernadette," incidentally, has been packing the cinema each day from 10 a.m.

■ ■ ■

I LEARN that the new 400-seater Astral—owned by the Lisnaskea Cinema Co., Ltd.—is to be opened on March 17.

The Lisnaskea company is a family concern. Three of its directors are brothers—T. V. Clarke, G. Clarke and P. Clarke—and another is their father, P. Clarke. The "outsider" is H. H. Jordan, who is also a director in the company which owns the Luxor, in Clones, across the border.

The architect of the Astral—a stadium-type building—is G. Donnelly, of Enniskillen.

Mr. Jordan tells me that the cinema will open with Fox's "The King and I." The Astral was built to take the place of an older building which has been condemned.

It will have the largest CinemaScope screen in either Co. Tyrone or Co. Fermanagh.

■ ■ ■

HERBIE BELL, convenor of CEA's social committee, tells me that the dinner dance is to be held in the Orpheus Ballroom, Belfast, on May 9, and that the cabaret will include members of the Royal Ballet Company, which will be appearing at the Opera House that week.

I learn that the renters will be contributing substantially. A number of them have agreed to supply murals advertising their films.

Mr. Bell hopes that the event—the second annual dinner to be held since the war—will attract about 300. This is considerably more than last year.

For Exclusive

PRODUCER Henry Halsted is putting the finishing touches to his new naval comedy, "Up the Creek," made for Exclusive release.

The picture, which stars David Tomlinson, Peter Sellers and Wilfrid Hyde White, has just passed the music recording stage.

Eire Newsletter **By MAXWELL SWEENEY**

'Der' Breen Plans A Charity Premiere

"DER" BREEN, who has become a popular personality in the Irish film business within the past few years, now manages the Palace cinema, Cork, and is planning a major premiere there — in co-operation with MGM—for a date to be set in April. Proceeds will be in aid of the Institute of Journalists' Benevolent Fund.

■ ■ ■

ANOTHER premiere, this time of a British picture, is being set for the Metropole, Dublin, next month. "Rooney," which George Brown produced for The Rank Organisation with locations in Dublin, is to be given its world premiere in the city in which the story has been set. Proceeds are expected to go to Variety Tent 41 (Dublin).

Chief Barker Louis Elliman is scheduling a series of premieres, linked with personal appearances and stage shows, as part of the Tent's 1958 fund-raising campaign. The first event of the season was a successful cabaret-dinner which took place in the Metropole's Georgian Room this week.

■ ■ ■

THE VISIT of Miiko Taka for personal appearances at the opening of Warner's "Sayonara" at the Adelphi, Dublin, was an outstanding success. She spent two days in Dublin and, apart from meeting the press and making two radio "appearances" for Radio Eireann, she was presented to Prime Minister de Valera through the organisation of Adelphi manager Harry Lush and the co-operation of Warner's Dublin office.

Carl Stack came to Ireland with the party for conferences with his Dublin manager, and old friends in the business here.

■ ■ ■

A PROTEST against John Ford's "The Rising of the Moon," produced in Ireland for Warner's, has come from Limerick County Council. One member of that body has described it as "a vile production and a travesty of the Irish people."

Another complained that "there was a terrible amount of stage Irishmanship in it." After some discussion the Council sent a resolution to the Minister for Justice asking him to contact all countries with whom Ireland had diplomatic relations to have the film withdrawn.

"The Rising of the Moon" was released in Dublin last summer and ran for about 10 weeks at the Metropole without protests. No official action is likely on the Limerick complaint.

■ ■ ■

BUSINESS since the beginning of the year has shown a welcome improvement, not only in Dublin but also through the provinces, where the demand is for more action pictures.

Salesmen working in the provinces report a more cheerful outlook on the part of local cinema proprietors. In Dublin there is a growing amount of complaint from cinemagoers about the quality of shorts, and several exhibitors have relayed these complaints.

One audience comment is against the number of English countryside shorts which have little or no interest to Irish audiences.

■ ■ ■

THE COMING of sound filmlets to screen advertising budgets has also brought another unusual comment—a preference for Irish voices over the stock commentators. At the present time only one advertiser, the Electricity Supply Board, has used an Irish voice—that of Abbey actor Pat Layde, who also comperes the Board's sponsored radio programmes.

Irish Censor Saw 1,403

LAST YEAR the Irish Film Censor, Liam O'Hara, saw 1,403 films of which 1,118 were passed, 231 others were passed with cuts, and 54 rejected.

Only 37 of the rejections were submitted by renters to the Appeals Board, and in nine cases the Board reversed the Censor's decision. In six others they passed the films subject to cuts. The Censor's decision was upheld in 22 cases.

An analysis of films over 2,000 ft. submitted for censorship shows the countries of origin as follows:—

U.S, 326; UK, 96; France, 26; Italy, 12; Germany, 8; Spain, 1. Two Irish-made features and six shorts were submitted.

RANK SCORES IN ZURICH

THE RANK Organisation reports that "The One That Got Away" has broken the house record at the Forum theatre in Zurich during its first week and is also having a record-breaking career in key situations in Germany.

"The Bolshoi Ballet," released by The Rank Organisation, has grossed more money than any British film ever shown in Portugal in its first week. The previous record was held by "A Queen is Crowned."

Dr. Paul Czinner's film record of "Giselle" and excerpts from other ballets are being shown at the Sao Jorge cinema in Lisbon. Seats are bookable, and lively booking suggests a long run.

NEW TITLE for the Benedict Bogeaus production of the Herman Melville story, "Typee," is announced as "Enchanted Island." The film is an RKO Radio release and stars Dana Andrews, Jane Powell and Don Dubbins.



UP WEST

DIRK BOGARDE DELIGHTS THE LADIES

BUSINESS continues to be brisk in the West End, and one of the biggest current hits is "A Tale of Two Cities" (Rank—British). The film's a straightforward black-and-white job, and the third costume piece to be put out within a few weeks, but it took a flyer at the Odeon, Leicester Square. Its success is, of course, partly due to the popularity of Dirk Bogarde. His version of Sydney ("It is a far, far better thing") Carton contains tremendous feminine appeal.

■ ■ ■

"PAL JOEY" (Columbia) is happy in its new home, the Odeon, Marble Arch. It was transferred from the Leicester Square Theatre and there has been no break in the continuity of its exceptionally high receipts. The musical can, of course, boast of three outstanding stars in Frank Sinatra, Rita Hayworth and Kim Novak, a point no exhibitor should overlook.

■ ■ ■

MANY OF the critics found it hard to say anything good about "Sayonara" (Warner-Technirama) and, let's face it, their strictures caused the film's sponsors a few anxious moments, but the opus is now well under way at the Warner Theatre. Its tender and intriguing tale of miscegenation in American-occupied Japan has made a terrific impact on the box-office's distaff side.

■ ■ ■

THE SCREEN adaptation of Agatha Christie's grand thriller, "Witness for the Prosecution" (United Artists), ends its triumphant three-week run at the Leicester Square Theatre today. It must come off because it goes on release next Monday. What a gift for the Odeon circuit!

■ ■ ■

MGM's latest comedy, "Don't Go Near the Water" (CinemaScope) is making a mighty splash at the Empire. I understand it had the Duke of Edinburgh and the rest of its distinguished audience in fits at its premiere. Incidentally, it was not press shown in the normal way, so this may account for some of the scribes ignoring it and others knocking it.

■ ■ ■

THE CHANCE of seeing the sensational Juliette Greco in "Naked Earth" (Twentieth Century-Fox—CinemaScope — British) is being seized by high- and low-brow alike at the Carlton, Haymarket. True, this melodrama of life in darkest Africa denies her glamour, but she certainly makes her presence felt.

■ ■ ■

THAT torrid, yet exciting sex drama set in the African desert, "Legend of the Lost" (United Artists—Technirama) continues to do well at the London Pavilion and is sure to stay put for at least another week. "Paris Holiday" (United Artists) has been pencilled in, and I'm eagerly awaiting this comedy, co-starring Bob Hope and Fernandel, a promising pair if ever there was one!

■ ■ ■

NEEDLESS to say, "The Ten Commandments" (Paramount—VistaVision) is still packing the Plaza, Lower Regent Street. It opens for a season at the Plaza, Manchester, with a charity performance in aid of the Red Cross on February 27. As in London, all seats will be bookable and already the demand is heavy.

■ ■ ■

AND DON'T think I've overlooked "Around the World in 80 Days" (United Artists—Cinestage), the other marathon attraction. It's playing to crowded houses at the Astoria, Charing Cross Road, although in its thirty-fourth week!

ON RELEASE

NOW FOR the general release situation, almost completely dominated by Columbia. "The Bridge on the River Kwai" (Columbia—CinemaScope—British) really got cracking in North-West London. In fact, its prospects are so good that it may well beat "Reach for the Sky" (Rank—British) and "The Dam Busters" (AB-Pathe—British) by the time it's through, and that will be something! What's more, it's meeting with like success in America, Europe and Asia.

■ ■ ■

IN "COWBOY," Columbia has a grand Western. It's up against "The Bridge on the River Kwai," yet accumulating big money. How true the saying, "When in doubt, put on horse opera."

■ ■ ■

LAST WEEK I said Columbia's "double bill," "Bitter Victory" (British) and "Decision at Sundown," was in the doldrums. Apparently, this is not correct. The programme hasn't been breaking records, but by and large the receipts have been most satisfactory.

■ ■ ■

AND THAT'S not all. Columbia's "The Story of Esther Costello" (British) has acquired a new lease of life since its star, Heather Sears, has been showered with awards. Here's another chance to cash in. Clamber on the Columbia bandwagon, quick!

■ ■ ■

WARNER'S "The Pajama Game" finished well on the right side. I thought it would have done even better, but, though it's fallen slightly short of expectations, it's scooped some nice gravy.

■ ■ ■

HERE'S THE truth and nothing but the truth about "The Naked Truth" (Rank—British). It's just ended its London runs, and scored fluently everywhere.

Wake Up, Rip Van Censor!

IS THE British Board of Film Censors behind the times? I pose the question because some recent decisions of the BBFC suggest that there are far too many Mrs. Grundies and Rip Van Winkles among its examiners.

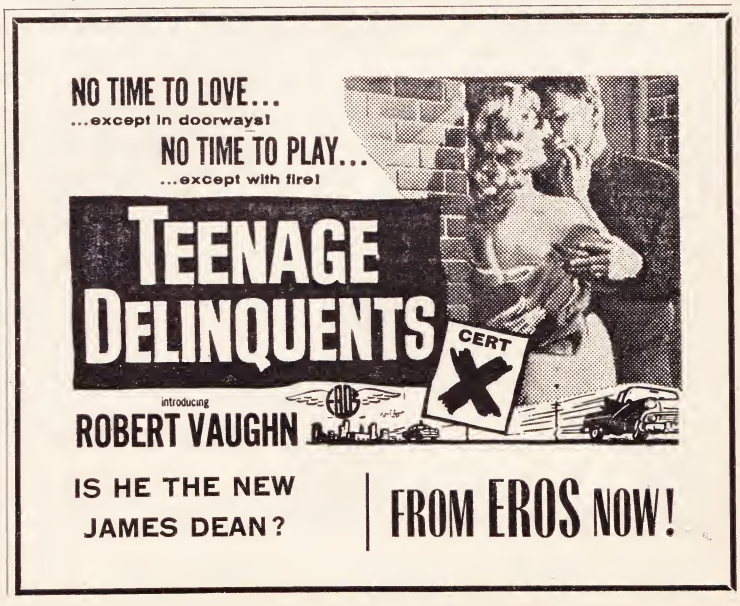
Take "Sing, Boy, Sing" (Twentieth Century-Fox—CinemaScope). This rock 'n' roll musical melodrama, featuring Tommy Sands, the latest American platter favourite, was expressly made for teenagers, yet it has been given an A certificate. American trade papers think it suitable for the family, and they're not the only ones.

"Femmes de Paris" (Mondial—French) was rejected by the BBFC, but the LCC promptly handed it an A certificate. And why not? Admittedly it contains a few nudes, yet the austere Lord Chamberlain, the theatre censor, allows girls to appear in the altogether on the stage.

And there is "Garden of Eden" (Orb), the nudist colony opus. It got the thumbs down from the BBFC, but got a U certificate from the more enlightened LCC. Again, why not? Does the BBFC seriously believe that the average child is not fully acquainted with the anatomy of its opposite sex? Moreover, the film has already played in the suburbs and most of the key cities, but so far there is no evidence that it has corrupted the morals of the young—or the senile!

We certainly don't want a Government Censor, but surely it's time the BBFC stopped being magic lantern-minded and realised that this is the CinemaScope age? If TV can be trusted to exercise decorum in its news and entertainment, why not the cinema?

For goodness sake, let there be more light in 3, Soho Square!



RENTERS' NEWS

RKO Double Bill For Gaumonts

RKO RADIO'S "The Brave One" and "Rommel's Treasure," both major-budget CinemaScope-Technicolor features, are to be presented together on the Gaumont circuit. Start of the programme's London release is set for March 10. Winner of an Academy Award, and numerous international honours, "The Brave One" is now proving a powerful box-office magnet on its British premiere engagement at the Cameo-Poly, Oxford Circus, where it was recently launched with a celebrity gala first night which gained wide notice in the national press.

"Rommel's Treasure" stars an international cast headed by Dawn Addams, Paul Christian, Isa Miranda and Bruce Cabot, and was produced on location in Egypt and North Africa, the setting of the story.

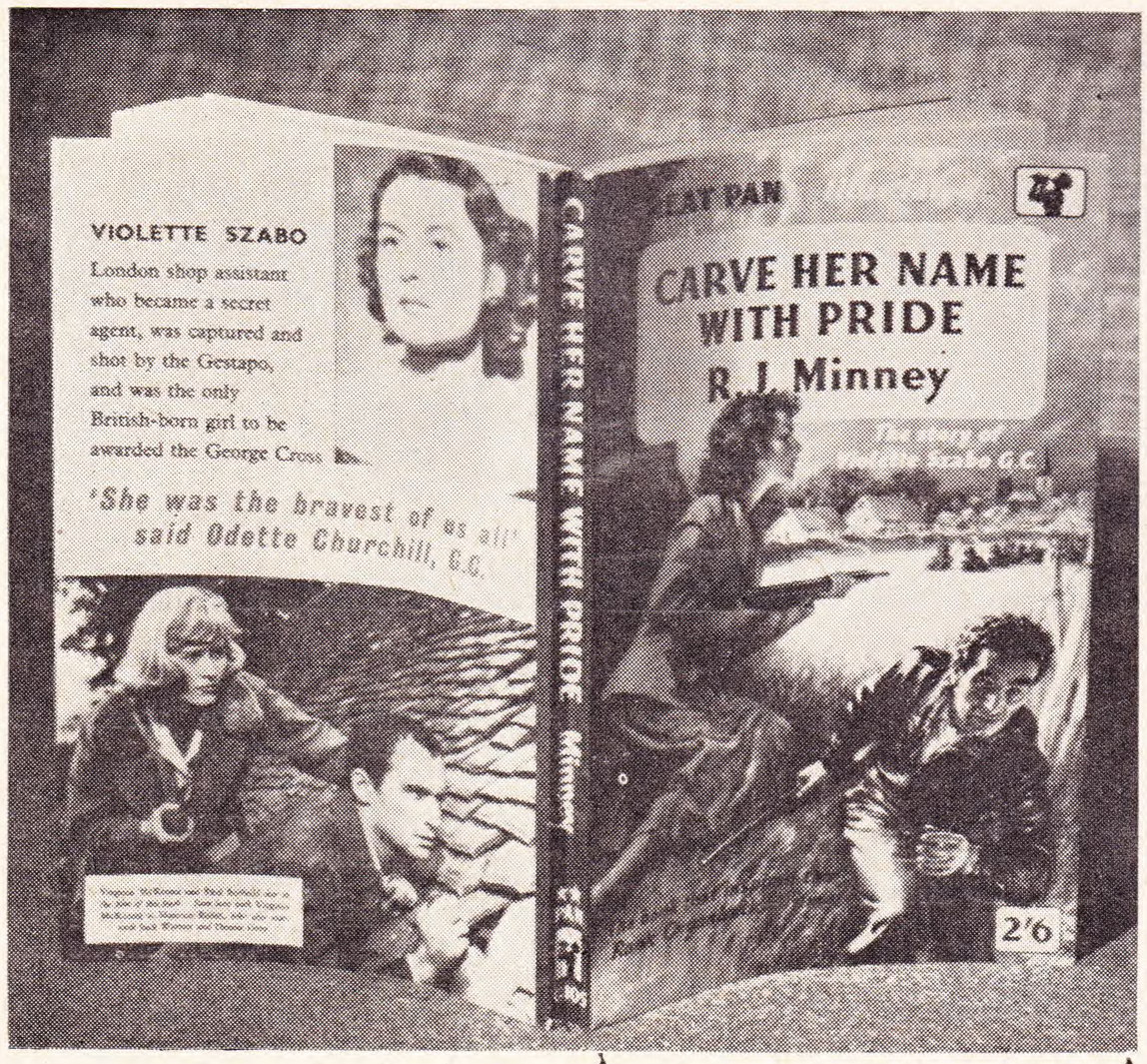
Anglo Appoints Leslie Frewin

THE Leslie Frewin Organisation has taken over the publicity for Anglo Amalgamated's "The Duke Wore Jeans." The organisation is already handling the publicity on Anglo's "Six-Five Special."

'Ten Commandments'

AT LEAST ten additional openings are scheduled for "The Ten Commandments" this month, covering four countries.

The film has its first British engagement outside London at the Plaza, All Saints, Oxford Road, Manchester, from February 28. (Gala charity performance February 27.)



Picture shows the effective tie up Rank FD has made with Pan Books for CARVE HER NAME WITH PRIDE. The Pan edition of R. J. Minney's story of the war heroine carries credits for the film, which stars Virginia McKenna and Paul Scofield

Fairbanks On Tour For AB-Pathe

AS PART of the provincial launching of "Chase a Crooked Shadow," the Associated Dragon thriller, starring Richard Todd, Anne Baxter and Herbert Lom, a producer's tour has been planned by AB-Pathe, to coincide with the various trade and press shows around the country.

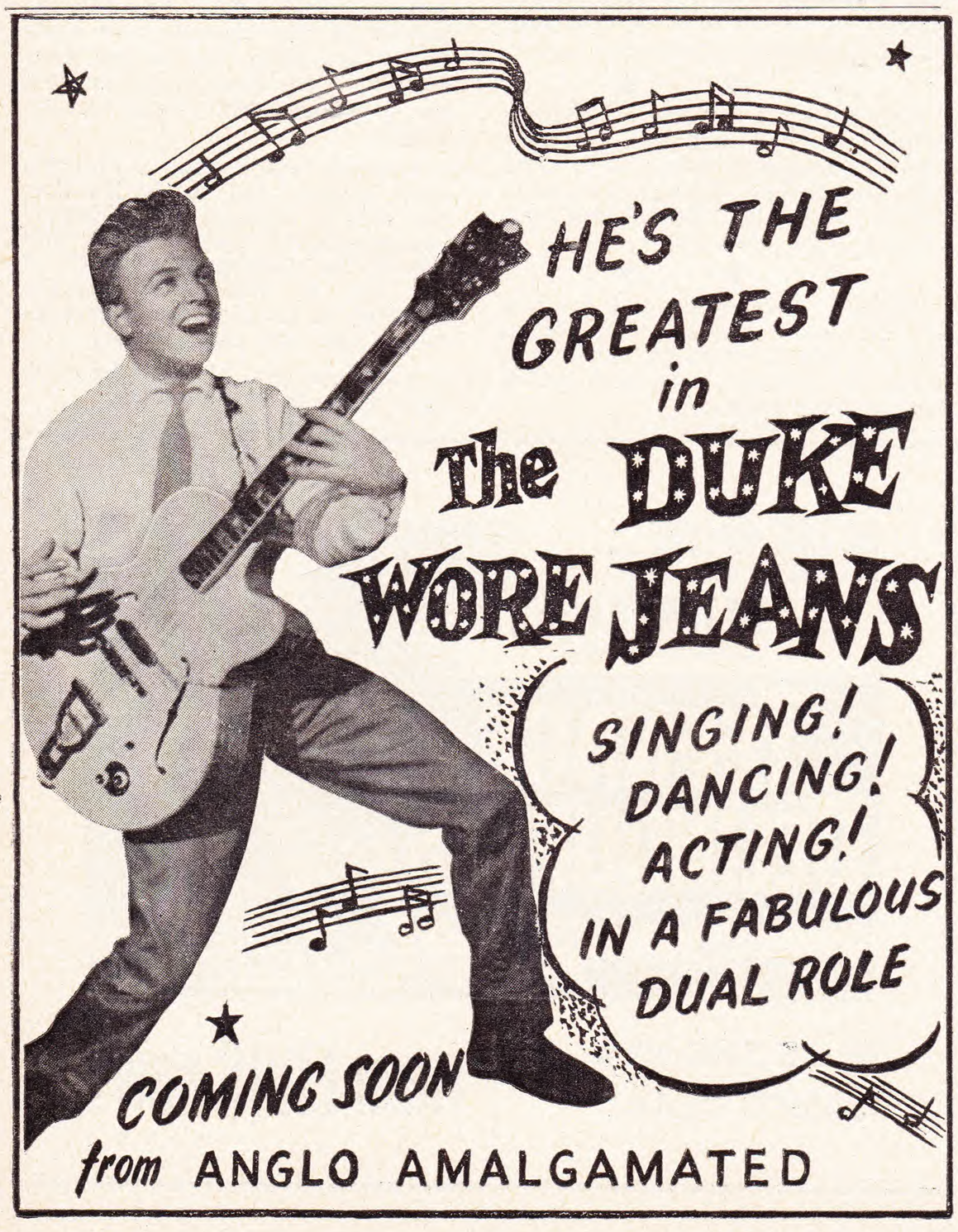
Douglas Fairbanks Jr., the producer of the film, will be visiting the key cities, accompanied by Macgregor Scott wherever possible.

On Monday, Mr. Fairbanks and Macgregor Scott were in Birmingham, where Mr. Fairbanks took part in an ATV programme, attended a reception at the U.S consulate and a reception by the Lord Mayor of Birmingham.

Today (Thursday) the tour takes in Liverpool, for the trade and press shows. Mr. Fairbanks will attend receptions with the American Consul General and the Lord Mayor. Tonight he will be at the Sheffield CEA ball.

Manchester will be visited on Friday, where Mr. Fairbanks will again meet local exhibitors and press at the trade and press shows, and attend various civic functions.

AB-Pathe feels that Mr. Fairbanks will provide valuable press coverage for his picture prior to its pre-releases.



U-I Releases 'Big Beat'

U-I COLOUR production, "The Big Beat," goes on release with "The Female Animal," on the Gaumont circuit on March 17.

"The Big Beat" is about an old-established record company that hasn't had a disc on the Hit Parade for ten years—then the younger generation takes over.

Fifteen new musical numbers are featured in tempos ranging from rock 'n' roll and jazz to blues and ballads. Vocalist Gogi Grant appears with William Reynolds, Andra Martin and Jeffrey Stone.

ART SCHOOLS RESPOND

A COMPETITION organised by Rank FD among the art schools of London and the Home Counties has been well received by students of 15 schools who have submitted illustrations for the Dickens novel "A Tale of Two Cities."

Over 50 entries are on display at the Odeon, Leicester Square, where "A Tale of Two Cities" has just opened.

'The Golden Disc'

AB-PATHE has taken over the distribution of Butcher's "The Golden Disc," starring Terry Dene and Lee Patterson, and all inquiries should be addressed to the company.

GOOD BUSINESS FOR MONDIAL

MONDIAL'S "Femmes de Paris," playing concurrently at the Cameo-Royal and the Paris-Pullman, is doing tremendous business.

Refusing to make the cuts the censor demanded before passing the picture, Mondial submitted to the LCC and collected an A certificate. Essex and Berkshire have also given their approval, as well as Winchester. But Derbyshire turned it down without so much as a look.

Meanwhile, the lengthening queues in the Charing Cross Road indicate that "Femmes de Paris" is all set to outstrip existing records.

While the picture is playing at the Paris-Pullman, a decorated Dormobile car is touring the district offering free lifts to the theatre.

'The Deep Six' Has A U Certificate

WARNER BROS. states that "The Deep Six" has a U certificate—not an A as previously advised and as printed in some notifications of trade show.

U-A's 'Legend' Goes Afloat

UNITED ARTISTS' "Legend of the Lost" will be shown aboard the Queen Elizabeth on her voyage beginning February 22.

KINEMATOGRAPH WEEKLY

LARGEST NET SALE: OVER 5,600 COPIES WEEKLY

Certified by the Audit Bureau of Circulation

No. 2,636 Thursday, February 20, 1958 Vol. 490

PAGE 13 MISSING

KINEMATOGRAPH WEEKLY

LARGEST NET SALE: OVER 5,600 COPIES WEEKLY

Certified by the Audit Bureau of Circulation

No. 2,636 **Thursday, February 20, 1958** **Vol. 490**

PAGE 14 MISSING

KINEMATOGRAPH WEEKLY

LARGEST NET SALE: OVER 5,600 COPIES WEEKLY

Certified by the Audit Bureau of Circulation

No. 2,636 Thursday, February 20, 1958 Vol. 490

PAGE 15 MISSING

KINEMATOGRAPH WEEKLY

LARGEST NET SALE: OVER 5,600 COPIES WEEKLY

Certified by the Audit Bureau of Circulation

No. 2,636 **Thursday, February 20, 1958** **Vol. 490**

PAGE 16 MISSING

Supplement to KINEMATOGRAPH WEEKLY, February 20, 1958

KINE SALES and Catering Review

A tray full of

Sun-Pat

TOP SELLERS

and everybody's happy!



When Sun-Pat's in the tray, your salesgirls are busy. Your customers are satisfied. And no wonder! People KNOW *Sun-Pat products. Their quality never varies. Sun-Pat service takes some beating, too. It's speedy and efficient. You try it!*

Look at this big, top-selling range

Salted Peanuts · Salted Cashew Nuts · Salted Mixed Nuts · Selected Mixed Nuts
Selected Hazel Nuts · Mixed Nuts and Raisins · Milk Chocolate Coated Raisins
Milk Chocolate Coconut Squares · Assorted Fruit Jellies · Melody Mix
Choc-o-Toffees · Kiddie Chocs · Popcorn · Milk Chocolate Roasted Peanuts
Milk Chocolate 'Noddy' · Mint Thinsies · Peanut Brittle
Nut & Fruit Assortment.
And special 3d. lines for your matinee.
Matinee Mix, Rainbow Mix, Jelly Drops
and Choc-o-Toffees.

The full range of Elizabeth Shaw, Helm Royal and Rogall's Candyland Confectionery is also available. Samples will be sent on request.

FOR SAMPLE RANGE APPLY:
L. G. Hutchinson · Sales Manager · Cinema Division
H. S. Whiteside & Co, Ltd · London · SE5
Phone Rodney 5432 (15 lines) mentioning Kine Weekly

packed to attract

Velvet Lady

ripple ice cream



A new 1/- cup for new flavours, but the same popular Velvet Lady DAIRY Ice Cream. Your choice is now Ripple or Vanilla and to mark this change Eldorado have given it a bright new pack to attract even greater sales.

There's a new SOUND filmlet too, to help boost your sales.

For further details write now to:

ELDORADO PRODUCT

ELDORADO CINEMA SALES SERVICE

STAMFORD ST., LONDON, S.E.1. Tel : WATerloo 6821

KINE SALES
and
CATERING REVIEW
Supplement to
KINEMATOGRAPH WEEKLY
189, High Holborn, London, W.C.1
Telephone: **CHAncery 3344**
Advertising Dept.: 96, Long Acre, W.C.2
Circulation Dept.: 6, Catherine Street, W.C.2
Telephone: **TEMple Bar 2468**
Telegrams: Kine, Southernwood, Rand, London
"Kinematograph Weekly" is a member of the Audit Bureau of Circulations

Restaurant Management

Basic Needs In Kitchen Planning

by W. H. EMERY, FRSA, FHCI

BASICALLY, there are two principal elements with which to deal when planning food facilities.

First, the intangible—the planning of the various departments and units. Second, the tangible—the pieces of equipment with their wide variety of shapes and forms, something that can be touched and seen, and ranging from the simplest element such as a table or a sink to the complex machinery of a dishwashing machine.

A kitchen must function as a complete unit, and therefore its form will take on a definite pattern. Each part of the main kitchen is so interrelated that it is necessary to plan the flow of work in order that the food will flow in one direction, without backtracking.

In other words, "Form will follow Function."

Sequence

The basic sequence of "Receiving to Pre-preparation to Preparation to Service and to Consumption" applies to all kitchens be they large or small. Also, for efficient operation, areas for the disposal of waste, pot-washing, dishwashing and office space must be provided. Toilet and locker facilities for the employees should be near by.

The basic plan of any kitchen which the "form will follow function" plan is shown as a basic sequence plan in the diagram.

Furthermore, good lighting, adequate ventilation, good choice of colour and proper acoustic treatment all help to increase employee morale and efficiency. A kitchen that is attractive and comfortable is a more reliable source of good, appetising and profitable food than the crowded, dirty and disarranged kitchens so commonly found.

These observations are purely the general principles: now we will discuss the individual elements.

First: the design features.

Steps and different levels should be avoided. The kitchen floor should be impervious to moisture, and should be non-slippery. Slightly rough quarry tiles are ideal for this purpose, but if they are too expensive a suitable treated granolithic may be provided.

Easily Washable

Walls should be free from moulding, and all corners should be rounded. Tiling to a height of 6 feet above the floor is strongly recommended, and above this the walls should be finished in an easily washable coating.

In planning the lighting, it should be remembered that ventilation canopies or hoods will be needed to cover certain groups of equipment, and although these need artificial light inside, every use should be made of natural light.

Proper hygiene to facilities for maintaining the kitchen in a clean state will substantially affect labour costs in running the kitchen. Half-round glazed floor channels covered with suitable grating should be provided to allow for swilling down the kitchen floor and for draining boiling pans and steamers.

The design of the kitchen itself should concentrate on the one-way movement of traffic, following as closely as possible the order on which the food is prepared and cooked.

Therefore, the basic arrangement should be as follows:—

1. All stores reception at one entrance, with sufficient space to receive bulk produce—vegetables, milk, etc. Adjacent to the reception area there should be a 5-cwt. platform scale, and also space should be available for the storage of empty cartons and cases for return.

2. The storage arrangement should be so placed as to avoid long journeys from position of delivery to the stores. The central storage area should provide space for the estimated stock of canned goods and staple groceries, with a separate room for cleaning materials. The stores should be well equipped with shelves and bins. Adequate refrigeration is most important.

3. The pre-preparation rooms should be conveniently situated to the respective stores, and for such foods as meat and vegetables should be located between the storage and cooking areas. Vegetables should be kept in very well ventilated stores and if possible away from other storage rooms.

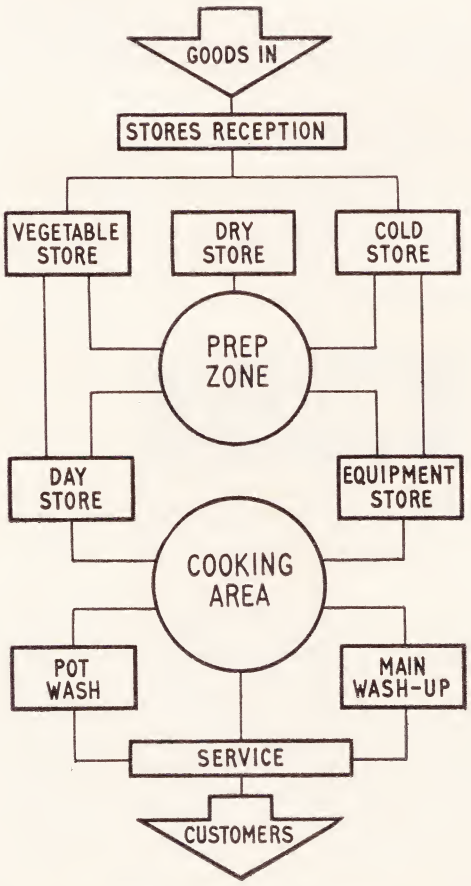


Diagram of "Kitchen Sequence"

Dependent upon the known volume of trade or the potential in the case of a new establishment, so will depend the amount of basic equipment required for each of the pre-preparation areas.

The minimum equipment requirements for meat preparation are a sink, chopping block and a bench. An analysis of the additional equipment requirements may indicate the need for a coarse mincer, a gravity feed slicer and a portion scale. In a small establishment, all meat preparation can be done in the cooking area, so that the sink and table in that area can be used.

Fish storage is usually incorporated in a separate section of the main meat refrigerator, and pre-preparation is often done in a partitioned part of the main meat prep area. The minimum requirement for the fish prep area is a large slate-topped bench and two sinks.

Vegetables

Vegetable preparation equipment should include as a minimum two galvanised or stainless steel sinks, a long hardwood bench, a potato peeler and a chipper. In larger establishments a vegetable chopper and an automatic waste disposal unit may be considered advisable.

Pastry preparation equipment should have as a minimum two preparation benches (marble topped), a mixing machine and a small refrigerator.

4. The kitchen and cooking area will contain all the actual cooking equipment of the quality and type that is best suited to the particular establishment, and should provide space for the actual cooking, baking (if not done in the pastry preparation room) and salad making. These facilities should be located between the pre-prep areas and the service units. In relation to the total plan, these units should be centrally located, so that the food can be easily and quickly transported to the service areas. Locate cooking stoves, etc., in the centre of the kitchen if possible, so that they are accessible and several employees can work around the units without cross-traffic. Also, avoid putting any partition between the cooking facilities, as this hampers supervision.

Cooking Island

Dependent upon the volume of trade, so will depend the size of the central island cooking range that will be required. As a rough guide to capacity the following information will be helpful:—

For a luncheon and/or dinner trade serving:

200 customers	5 ft.
300 customers	6 ft.
450 customers	7 ft.
600 customers	8 ft.
1,000 customers	9 ft.

Should the kitchen be so shaped that an island range is impractical, it may be taken that a wall-pattern stove of similar length to the

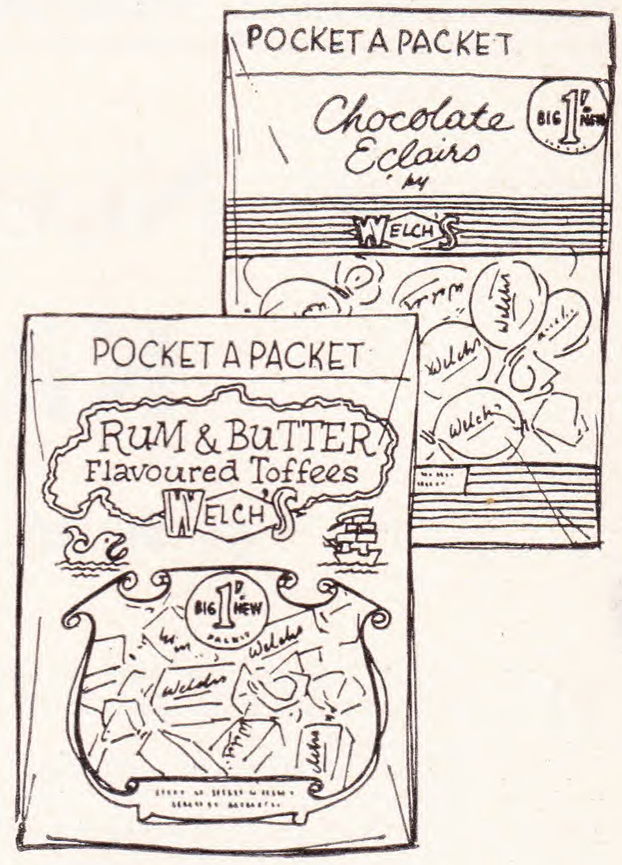
continued on page xiv

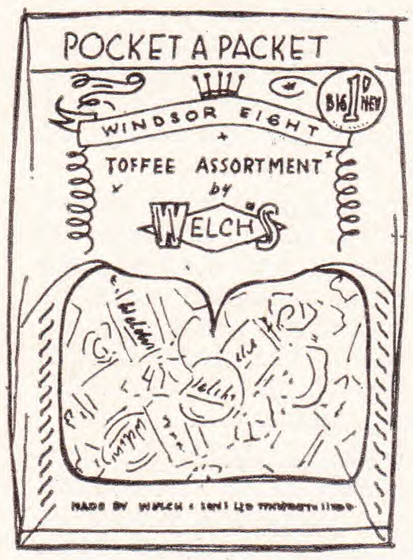
To complete the picture —

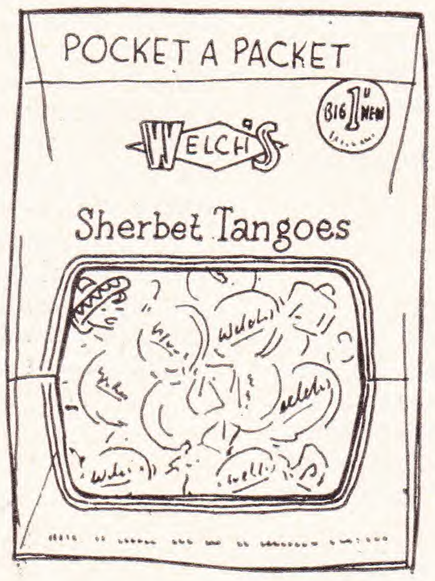
there are now

8 BIG 1/- PACKETS

by WELCH'S







When the lights go up, or
in the foyer, these easy-to-handle 1/- packets
of popular flavours are ideal, for you and your patrons.

The 8 tempting titles, Chocolate Eclairs, Windsor Eight, Fruit Tangoes, Sherbet Tangoes, Licorice Toffee Allsorts, Minted Gold, Dairy Caramels, Rum and Butter Flavoured Toffees, live up to their promise, in quality and quantity.

You can* POCKET A PACKET *with

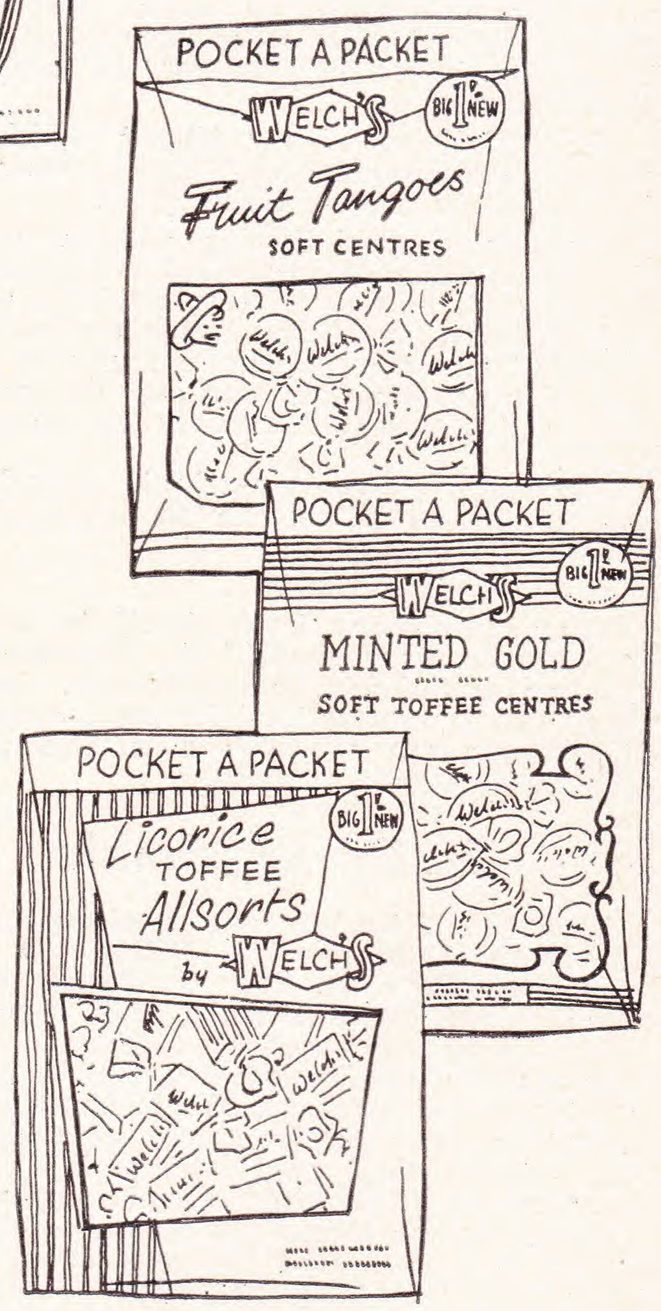


WELCH'S

Makers of the biggest selection of packeted sweets in the country.

NEWS FLASH!

Spearmint Chews now added to the range of 6d. and 1/- lines. Cinema Managers may obtain free sample by writing to the address below.



WELCH & SONS LTD · TYNEMOUTH · NORTHUMBERLAND.

TWO BRIGHT IDEAS IN BAR SERVICE

Drinks With Snacks

A NEW bar, decorated as a ship's interior and called the Galleon Bar, has been opened at the Regent, Queen's Road, Brighton. The bar which is below street level, is entered by a stairway decorated with swords and a large model galleon.

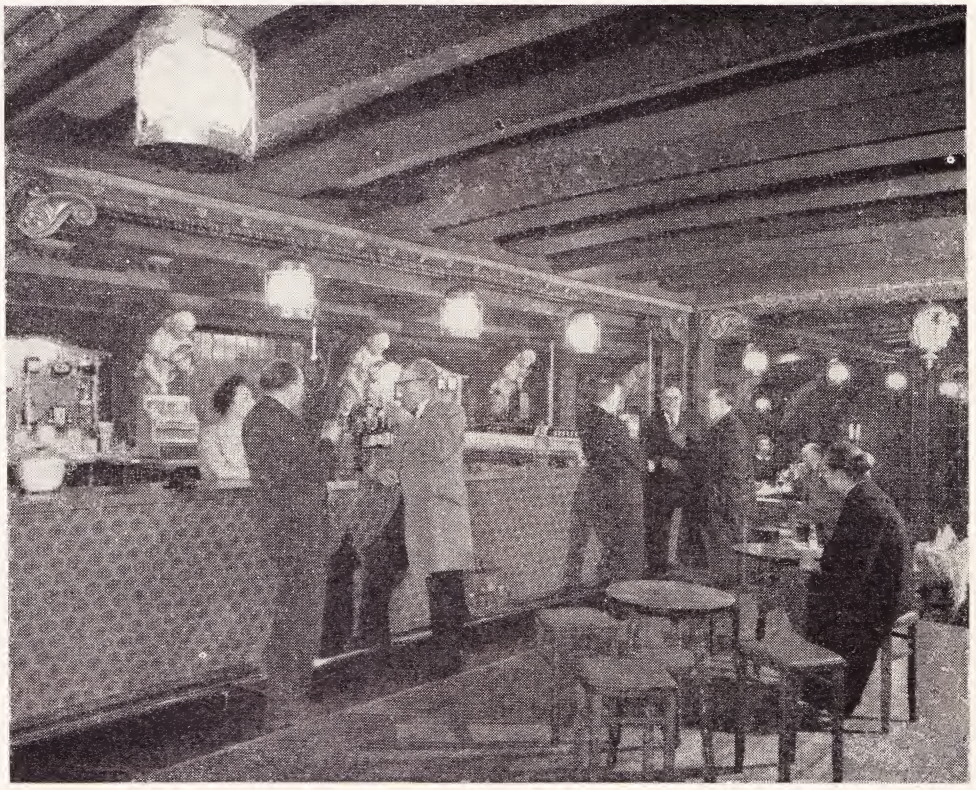
Rich reds, deep greens, blues, and dark oak timbering are the background for mermaid figureheads in traditional bright colours, wide use of chromium plate and glass, ship's lanterns, wall plaques in heraldic hues, ancient maps and tapestry wallpaper.

Formerly known as the Ship Cafe, the Galleon Bar is now a fully licensed part of the cinema, which has also a ballroom holding 2,000 people and an upstairs restaurant seating 140.

The bar can seat 84 people for drinks and buffet meals. The new buffet counter has a wide bag shelf on the inward-sloping front panels giving full footroom. The buffet is dominated on the rear wall by a refrigerated cold-collation cabinet big enough to display several roasts, including turkey, beef, ham and pork, ready for carving.

Warerite plastics have been used extensively throughout the new decor. The buffet bar top, its bag shelf, the liquor bar top and back fitments, cash till top, serving hatch, buffet preparation counters and tables in the buffet are all in green Warerite, which continues the sea theme. Strikingly, the long fronts of both the main liquor bar and the buffet bar are in Apia Red, one of the Warerite architectural patterns.

Five small tables on the raised "poop deck" to the liquor bar each have a galleon in black on a dark red background incorporated into the Warerite pictorial top. The artist's design was incorporated in the veneer below the transparent top sheet, so that it is protected from damage in the same way as a normal printed Warerite pattern.



The character of the Galleon Bar, Brighton, is well established by the decor and colour scheme

A contemporary pattern of black and yellow has been chosen for the decoration of the coffee bar at the Southampton Classic



Coffee And A Cigarette

THE frontage of the Southampton Classic has been entirely rebuilt in an attractive modern design which conforms to the new building line of the town's main shopping street of Above Bar, and the opportunity has been taken to incorporate into it a cinema-owned coffee bar.

The pre-war frontage was destroyed by enemy action during the war, but the auditorium survived and ever since then the Classic had been operating with a long, narrow temporary vestibule which gave access from the pavement to the cinema.

This has now been swept away and the new frontage is set back about 24 ft. from the old. It is a single-storey construction, like the auditorium itself, and is in red brick with a striking red neon-lit name-sign above, which was installed by R. Davidson, Ltd., of Battersea Rise, London.

The coffee-bar is an integral part of the cinema frontage, but has its own separate entrance. It is gaily decorated in yellow and red, and the seating accommodation for 16 people is in a contemporary pattern of black and yellow.

By present-day standards the coffee bar is unusual because it does *not* serve Espresso! Another interesting feature is that although coffee costs a shilling a cup—rather more than the average price in the town—a free cigarette is provided with it.

Cinema restaurants have been flourishing in Southampton for many years, but a cinema-owned coffee bar like this is a novelty in the town. At one time a milk bar was run in conjunction with the Gaiety, but this independent hall closed its doors in April, 1956, and since then the building has not been used.

ABC's Hair Salon Experiment

A LUXURY hairdressing salon, utilising a tea-room unused for a number of years, was opened recently at ABC's Forum cinema, Fulham Road, by film actress Carole Lesley.

This was the first of its kind to be opened and operated by ABC—others are following at situations where there is a demand for such a service, and space available.

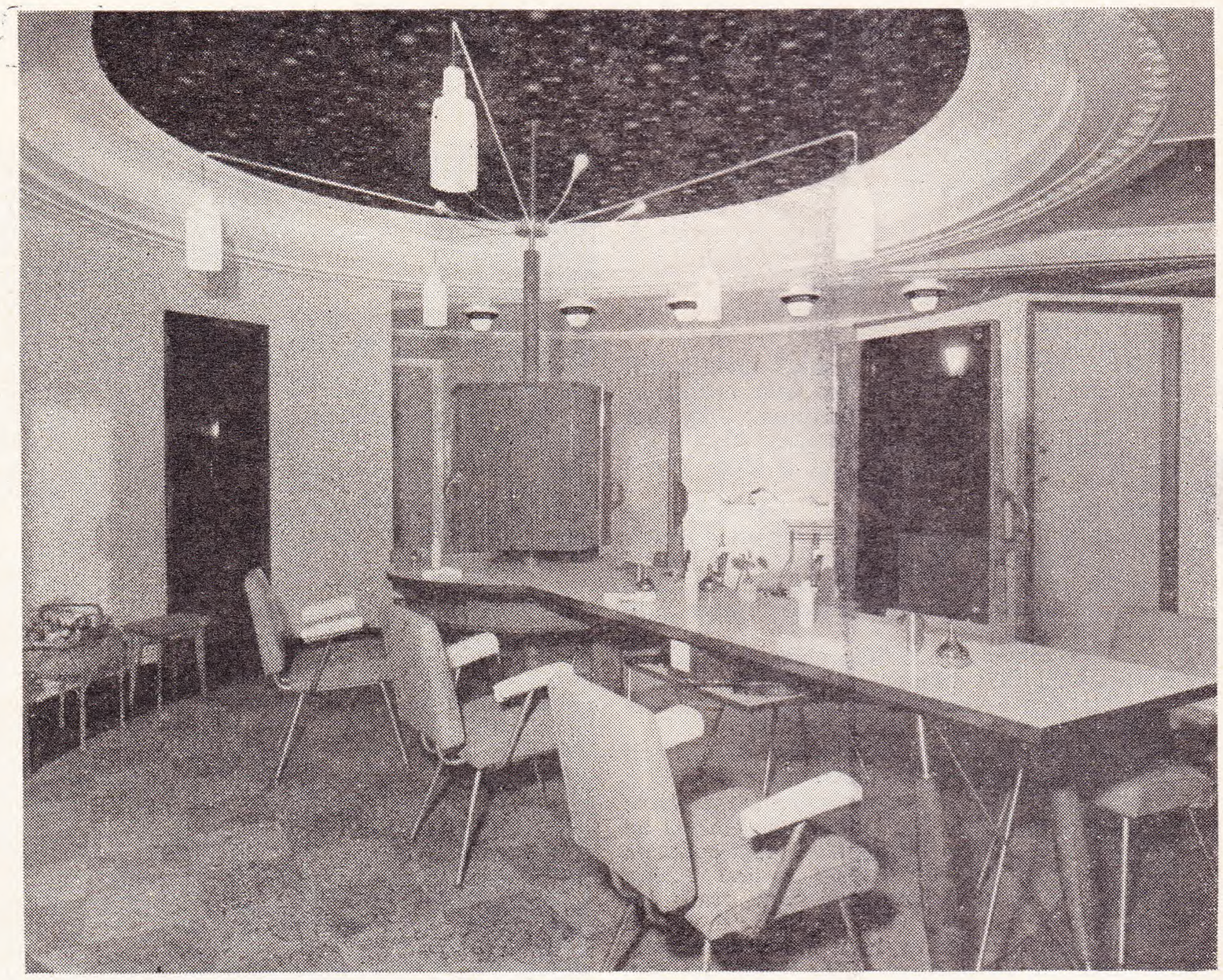
The company has a good sales point in announcing that " with the knowledge and facilities available in the film production side of the company's activities at Elstree Film Studios the new salon is in possession of the latest techniques in hair styling now being seen on the cinema and television screens."

Carrying the film tie-up a stage further the salon is called the Elstree Studio Hair Stylists.

All the latest ideas in decor and lighting have been used to make the fullest use of the circular-shaped room which is sited just off the circle foyer.

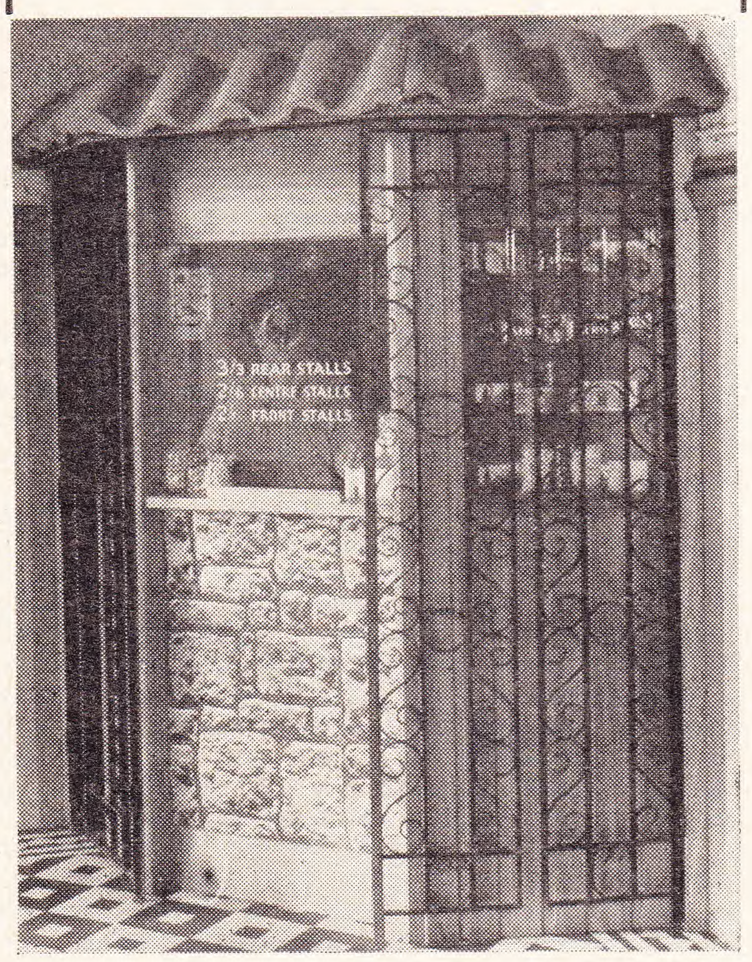
The work was planned by ABC's architect's department under C. J. Foster, LRIBA, and the salon is intended to be an integral part of the company's service.

So successful has been the innovation at the Forum, Fulham Road, that ABC is now extending the service to other districts. The next hairdressing salon that the circuit will open will be at the Carlton cinema, Essex Road, Islington, London, on March 19. A room formerly used for serving teas is being converted and the new salon will have accommodation for 32 customers.



The circular-shaped room off the first-floor foyer at the Forum, Fulham, which has been successfully converted by ABC into a luxurious hair-styling salon. Excellent use has been made of modern lighting decor

COMBINATION SALES POINT



Sited in a corner of the foyer, the new combined paybox and sales kiosk at the Continental, Cheetham Hill, Manchester, has been given a theme in keeping with the name of the cinema. Under the pay window is painted to resemble Italian brickwork, and, at the sides there are vertical strips of natural mahogany, with light blue fillets between. The roof is tiled in red

Shilling Lines Are Growing

by W. L. McCARTHY, Multiple Sales Manager, Wall's Ice Cream

AS well as being in business to make a profit, a cinema is an amenity to the public, and it contributes quite substantially to that part of their life devoted to enjoyment.

Although competition and economics have forced many cinemas out of business, particularly during the past two years, there is always a strong protest from the population of the areas affected by these closures.

Whatever happens in the future, be it global and coin-in-the-slot television, there will always be a substantial number of people who will support the cinemas regularly.

A good film well presented, in a comfortable cinema, is wonderful entertainment and probably represents the best value for money existing today, and this hard core of patronage is the common factor governing the number of operating cinemas.

Part of their overall entertainment is the service a cinema offers which enables patrons to purchase refreshment during a brief interval, and let us be quite clear about it—*it is a service* —and research indicates an overwhelming preference for it.

There is a great deal of difference between the confectionery shop where ice cream is sold and the cinema sales service. A confectioner has ice cream available to complete his range of products and when he is not serving sweets he is serving ice cream, thus utilising his own time, or that of his staff, to the best possible degree.

A cinema, however, has to engage staff specifically to sell ice cream and other lines in the auditorium. The cost of this service is but another outlay which a cinema has to absorb and, unless the net profit from films and sales combined is an economic one, obviously the cinema must, in time, go out of business.

The price of ice cream in cinemas has remained at 6d. since soon after the war, despite substantial increases in operating costs for the exhibitor and supplier alike, and only by increased efficiency and volume of sales has the slightest chance existed of keeping prices and margins steady.

The exhibitor, faced with declining attendance, is eventually forced to find ways and means of increasing revenue, and one of the few ways he can do this is by offering higher quality ancillary sales lines and getting more money for them.

A section of any cinema audience prefers to pay more for higher quality; the boy-friend on pay night, the middle-aged couple who have bought their house and have their children married; these often adopt a policy of " having the best while we can."

There are also the normally non-buyers who suddenly find themselves tempted by a butter-made, maraschino cherry tub of ice cream and thereby become regular buyers.

This is the natural and obvious development of the sales market in cinemas and, in time, it might well be that, in order to maintain service to patrons and make a reasonable profit, the exhibitor will find it necessary to make a shilling the prevailing price for refreshments during adult performances.

THERE have been a number of price increases in the range of confections offered by Suchard Chocolate, Ltd.

Velma, Milka, St. Bernard, and Cafola, now retail at 1s. 5d.; Strawberry, Raspberry, Pineapple and Marron, retail at 1s. 8d.; and Velma Almond, Velma Fruit and Nut, Centenary, Bittra, Milka Nut, Milka Fruit and Nut and Sumela, now retail at 1s. 6d.


Most people prefer Wall's
Two out of three families buy Wall's. Clearly, you will make the most of your sales interval by selling the ice cream most people prefer. Think about it. And have a word with Wall's—we're only a 'phone call away.
Wall's ICE CREAM
Wall's ICE CREAM
Wall's ICE CREAM

Personality Profile

Roy Hood

Managing Director, Candy Stripe (Confection) Ltd.



IT is probably true to say that whatever job or jobs Roy Hood may have set out to do as a young man he was more or less inevitably bound to end up as a salesman.

He is not really ashamed to admit that his work is his hobby: he has no need to be, for he is very good at his hobby, and he never takes it home with him.

How does a man become managing director (and indeed the prime moving spirit) in a firm devoted to the sale of popcorn?

Roy Hood got there in a very roundabout way, but all of it can be seen as a logical progression.

A Southerner, a Surrey man, born in Richmond, he left school and faced the necessity of earning a living at a time when jobs were few and prospects were depressing. Like hundreds of other youngsters, he was a drug on the labour market.

Employed Himself

No one seemed to be keen to employ young Roy Hood, so he decided to employ himself. It is an attitude of mind that has stayed with him.

Those were the days of the Charleston craze, so Roy set himself up as a teacher of dancing. It was a way of earning a living—but only just! Roy will admit that he *was* finding it a bit difficult when he was offered a chance to go to Scotland to manage a dance hall and he willingly uprooted his school, band, instructresses and all.

While he was in Scotland he was sent for by a lively film man called Arthur Jarratt (now, of course, Sir Arthur), who was then looking after PCT in that part of the world.

" You're just the sort of young man we want," said Arthur Jarratt. " Go down to London and see Teddy Lundy."

Roy Hood went, and became assistant manager of the West End cinema, Birmingham. Those were the frantic days of the beginnings of sound, when mere noise mattered far more than quality. He was doing quite nicely in cinema management when a friend of his who had a job with Kia-Ora said, " You know, you ought to be a salesman."

Roy agreed that it was worth trying, and began to sell squashes—but not, of course, to cinemas, for that branch of sales had hardly been thought of then.

Promotion

He stayed with Kia-Ora until the early 30's and then joined another squash firm, Stranger's of Southampton, with whom he quickly gained promotion to the rank of sales manager.

Then the war came and everybody's life was altered.

After the war Roy became associated with Charles Forte and, by 1950, he was back again in the cinema world. Together he and Mr. Forte launched Puritan Maid, a carton squash for auditorium sales in cinemas. It was a brand new idea, and it caught on to such an extent as almost to be embarrassing.

There were, of course, practically no existing facilities for local servicing, and Roy had a desperate time rushing around the country persuading dairies, ice cream merchants and even in one case a brewery, that it was worth while to set up a carton squash service at places in such worlds apart as Alloa, Penzance and Barrow-in-Furness: it often took a great deal of persuading, but Roy, with the spur of a cinema circuit contract in his pocket, got what he wanted wherever he went.

Satisfaction

There was a great satisfaction to a salesman to have pioneered a new sales line but at this stage of his career, in 1952, Roy met a man called Adolf Kay, who was making popcorn in premises in Gerrard Street, but was finding difficulty in distributing it. That was Kay's American Popcorn.

To a salesman who had just created a distribution organisation for carton squash, popcorn presented a new challenge. Roy came to an agreement with Adolf Kay. Roy would introduce modern packing methods and would buy everything that Adolf made.

Roy formed Candy Stripe as the sales organisation; later took over Kay's business and moved to his present headquarters.

Now the company has a sales manager and five representatives covering this country; and its products go to Germany, Malta, Gibraltar and the Channel Isles—indeed, one of their customers is Sark's only cinema, giving one show per week.

Advertising

Quite apart from enjoying the cinema as an outlet for the sale of his products, Roy Hood believes in it as a very valuable advertising medium. This is borne out by another item that he pioneered—the 1s. 3d. family packet of popcorn. Roy thought the family packet would be a good idea and tried to sell it to his non-cinema customers, the grocers and confectioners. The response was luke-warm. Then Roy asked his friend Eric Rhodes, of Capital and Provincial, to give it a trial.

In the cinemas the large pack was a success, and its popularity there led to its popularity among the grocers' and confectioners' customers.

Later, Roy pioneered chocolate popcorn in cinemas, and now he is launching yet another new idea—milk shakes in cartons.

There are always new ideas to be tried and the cinema is the ideal place to try them. What the cinema audience eats or drinks today, the whole country will enjoy tomorrow.

Roy Hood believes in the cinema. He and his wife are enthusiastic picturegoers: they are usually at their locals twice a week: they like films.

So does the family, two girls and a boy. The second daughter, now aged 16, is joining her father in the business this Easter: the boy, aged nine, has not made up his mind!

People in the News

SALES DRIVE LEADER



AFTER 36 years in the distribution side of the film industry, Gordon Chester has moved over to the sales side as special cinema sales executive for G. F. Lovell, the sweet manufacturers, of Monmouthshire.

Working from 33, Beaufort Park, London, NW11, he has been given responsibility for the cinema sales drive that Lovell's is organising over the whole country. Before joining Lovell's, Mr. Chester was London branch manager for RKO Radio, having been with that company for 21 years. He is, of course, extremely well known in the trade.

The Northern sales area of G. F. Lovell & Co. has been divided into two for better coverage.

Mr. Oldfield, of East Didsbury, is now responsible for Manchester, Cheshire and North Wales; and Mr. Butcher, of 27, Fifth Avenue, Heaton, Bolton, Lancs., has resumed responsibility for the Northern area.

□ □ □

CONSEQUENT on expansion, Kia-Ora Cup Squash Department has appointed two extra representatives, N. V. Larwood and R. E. Hyslop, who took up duties on January 1.

Mr. Larwood is covering the East Anglian and East Midland territories, which receive their deliveries from the Kia-Ora Cup Squash agencies at Clacton-on-Sea and Nottingham respectively.

The growth of business in London and the Home Counties area has made it necessary to split the existing territory. H. H. Webb will retain that part of the area south of the Thames, together with a smaller section north of the river in West London. R. E. Hyslop will take over the remaining Northern part. Both sections will continue receiving deliveries from Blackfriars, S.E.1.

□ □ □

J. C. B. CRASKE, of George Payne & Co., Ltd., is now couverture sales manager for the company. The position of chocolate sales manager has been taken over by P. L. Davey.

□ □ □

APPOINTMENT recently effected at Chocolat Tobler, Ltd., is that of John L. Bickers as assistant to the Confectionery Marketing Manager, F. O. Hayward.

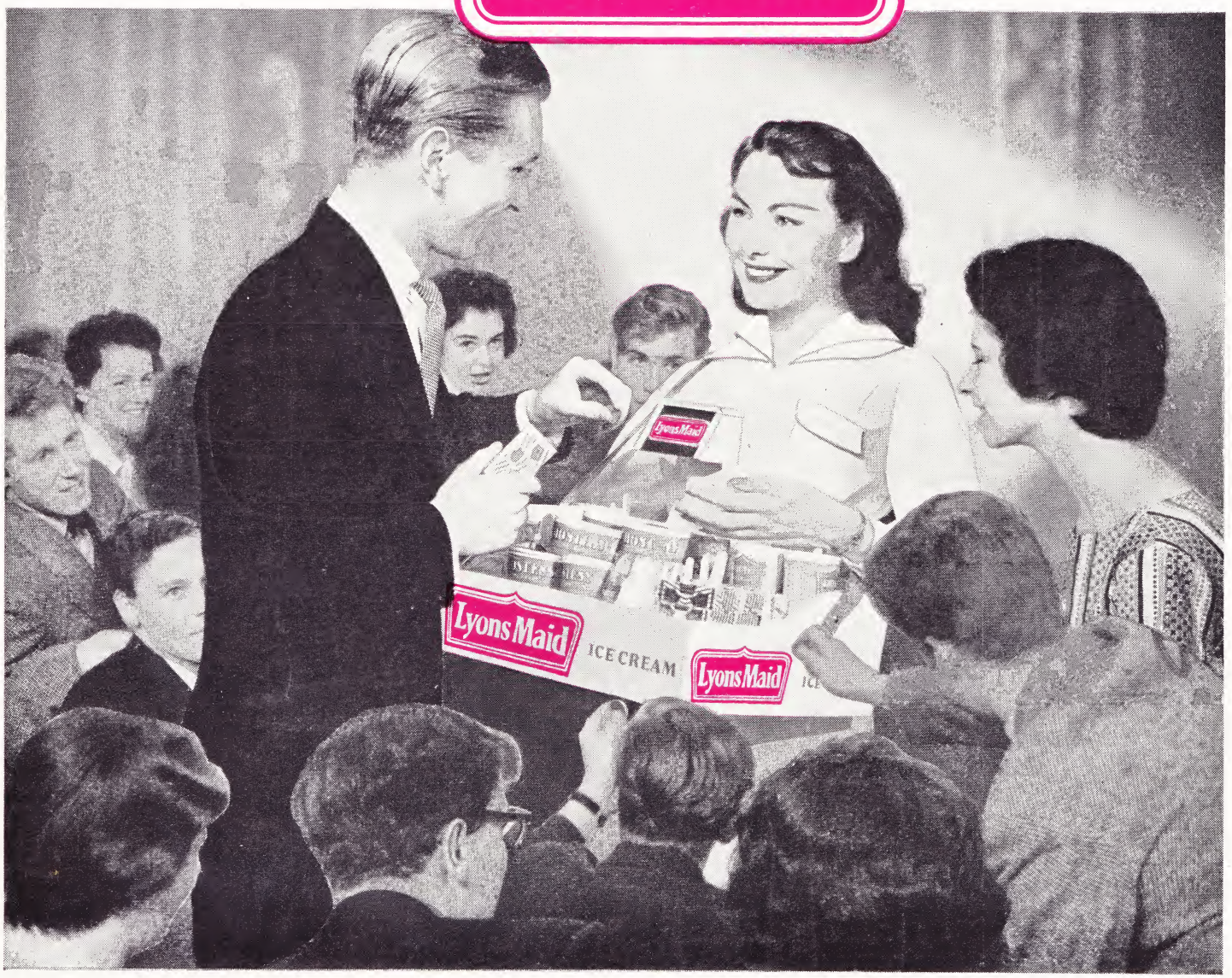
□ □ □

L. A. READING has succeeded R. L. Bond as sales manager of Kenyon, Son and Craven, Ltd. Mr. Reading was formerly London divisional sales manager and has been with the company for five years.

□ □ □

DIRECTORS of the Rhyl Confectionery Co., Ltd., A. R. and R. Webber, state that the company is no longer producing confectionery.

Everyone enjoys Lyons Maid ICE CREAM



One of the things people like about the cinema is the interval—the chance to talk, to look around, to enjoy a refreshing ice cream. And *everyone* enjoys Lyons Maid That's why, all over the country, the exhibitors ringing up the best auditorium sales are selling the ice cream that *everyone* enjoys!

Are you selling

Lyons Maid

Aurora says-
"don't forget the
KIA-ORA
CUP SQUASH"



ORANGE • LEMON 6d GOLDEN ORANGE 1/-

KIA-ORA CUP SQUASH DEPARTMENT, 33 RUSHWORTH STREET, BLACKFRIARS, LONDON, S.E.1

Newslines on New Lines

NOW FOR MILK SHAKES IN CINEMAS

PREPACKED cartoned milk shakes will be the concern of a new company, Fresko's Dairy Products, Ltd., recently formed by Roy Hood, managing director of Candy Stripe (Confection), Co., Ltd., and Kays American Popcorn, Ltd.

Fresko Milk Shakes will contain fresh dairy milk, Cornish butter, ice cream mix and fruit flavour. The Milk Marketing Board is sponsoring the venture, and it is hoped that the offer of milk in this form will increase sales and help dispose of the surplus production of milk in the United Kingdom.

The service will be based on similar lines to that of other prepacked drinks on sale in cinemas. Deliveries will be through leading dairy companies throughout the United Kingdom and it is proposed to offer a delivery service of not less than 3-4 times each week.

The cartons will be sold at 1s. each. Refrigeration will be available free on loan, together with a sales trailer and advertising material.

Fresko's Dairy Products will be launching a pilot scheme in London, Bournemouth, Brighton and Southampton at Easter, and will eventually appoint agents throughout the British Isles.

Associated with Roy Hood on the board of the company is Antony Forte, well known on the South coast both in ice cream and catering circles; also Cyril Solly, FCA, secretary of the Milk Bars Association of Great Britain and Ireland, Ltd.

Administration of the company will be from Latimer Road, Winton, Bournemouth, but all inquiries regarding sales and service should be directed to Fresko's Dairy Products, Ltd., 186, Campden Hill Road, London, W8; tel.: Park 4577-7781.

Fruity

BASSETT'S has evolved a method of manufacture which gives its new product, Fruit Pastilles, a really fruity and appetising appearance. There are five different flavours—lemon, strawberry, redcurrant, orange and gooseberry.

To obtain theme recognition, and to capture some benefit from its television advertising for Jelly Babies, Bassett's new carton has been modelled on similar lines, but in different colours from the existing ¼-lb. Jelly Baby carton, and with appropriate fruit illustrations.

This new ¼-lb. fruit pastille carton will build up well into kiosk displays. The pack will be one dozen to an outer, and will be available not only in a single colour general purpose outer, but in full colour for counter display.

The line will sell at 9d. per ¼-lb. carton and is being offered this week for delivery in the London area, gradually spreading northward into other areas as production is available.



Candy Stripe 1s. 6d. Canadian Carton pack

Addition to Range

NOW being distributed to cinemas are 1d. Fruitella Sticks, a new line from Van Houten. This 1d. stick is an addition to the 4d. Fruitella Range, and is packed in display outers of six dozen.

Family Size

DURING this month another size in the well-established line of Nestlés "Croquettes" has been added. There are now two sizes in this range, the smaller size, and the new "family size."

Advertising support for this product has been given in the press and commercial television. A new 30-second spot has been appearing on all commercial television stations, and, in addition to advertisements in daily newspapers, full-page advertisements have appeared in several weekly publications, including *Illustrated* and *John Bull*.

Also publicised during the month is Nestlé's "Milky Bar." The advertisements feature the Milky Bar Man, who has been appearing in 30-second spots in children's television on the five commercial television stations. In addition, daily newspapers and a number of weekly magazines have been carrying an advertisement to complement the television campaign.

Two Tablets

THERE are two recent introductions by Chocolat Tobler, Ltd., and each is in tablet form.

Hazetta Chocolate is a blend of milk chocolate with roasted selected whole hazelnuts: this retails at 1s. 4d. The other introduction, Amanda Chocolate, is a blend of milk chocolate, with best selected whole toasted almonds, which also retails at 1s. 4d.

Presentation of both tablets is of the same standard as all Tobler products.

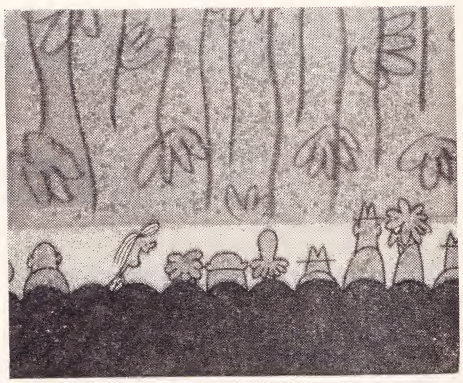
Three More

A NEW Sharps line, Kreemys, will be launched with publicity on ITV next month. Kreemys are 14 individually wrapped toffee pieces in a scarlet and gold foil packet, retailing at 6d. There are 24 packets to each display outer, which is designed in red and black.

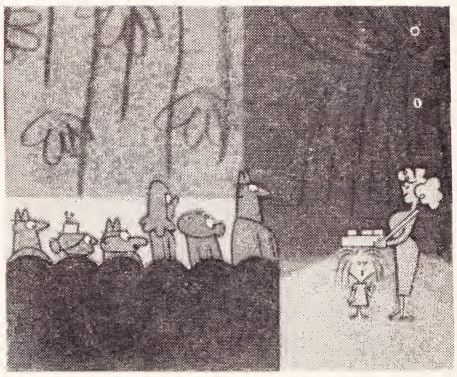
A junior edition of Kreemys, containing seven pieces and retailing at 3d., is also available. A new 30-second TV film for the line will be screened throughout February on all ITV stations, including the new South Wales and South Western station.

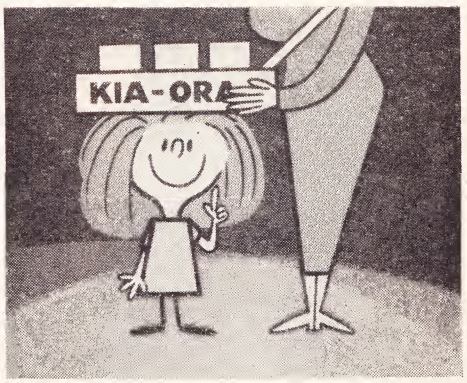
Two more prepacked confectionery lines: 6d. Cellophane bags of Golden and Royal Assorted Super-Kreem Toffee have also been introduced. The bags, which are printed in four colours, are supplied in display outers which carry the well-

continued on page xiii









Some stills from the new colour sound filmlet which has been produced for Kia-Ora Cup Squash. The filmlet shows Aurora, the girl who asks for Kia-Ora, and provides a sequel to a series of commercial films which have been shown on ITV. Aurora now visits the cinema, and the filmlet shows her making her way to the sales tray to buy a carton of squash. Exhibitors who have not yet received the filmlet are invited to ask their Kia-Ora representative or agent for the copies they need

3 CASH REGISTER HITS

FROM

Carsons



Carsons *Milk Shakes*

Tops for glamour. Delicious assorted fruit flavours and a cream layer, enclosed in smooth milk chocolate.

1'6
¼lb. carton

Carsons *ASSORTED* Pastilles



A star attraction with the movie fans. Production has been stepped up to meet demand, and supplies are now readily available.

10d. per ¼lb.



Carsons Mascot REGD.

Another 'best seller' with cinemagoers. Milk Chocolates and Toffees in colourful wrappers, packed in handy Cellophane bags.

1'- per ¼lb.

Get full details without delay from:

Carsons LTD. • SHORTWOOD • BRISTOL

TELEPHONE: 653211



JAMES PASCALL LIMITED · MITCHAM · SURREY

Newslines on New Lines—contd.

known "Parrot and Circle" motif. Each outer contains two dozen bags.

Golden Super-Kreem is wrapped in gold foil and crystal diophene; Royal Assorted Super-Kreem, in multi-coloured wraps, comprises nine different varieties of toffee.

The return of 1d. Kreemy Bars, a popular children's line in pre-war years, is also announced by Sharps. They are smartly and neatly packed in half-gross display outers, which are suitable for children's corners and self-service shelves. The bars are available in three popular flavours, each with a distinguishing wrap and outer.

Small Pack

JUST out and retailing at 1s. each are Callard and Bowser ¼lb. film bags of Assorted Toffee.

Prepacks of this established bulk line have not previously been marketed smaller than the 1lb. decorated tin at 4s. 6d. The company feels that this new ¼lb. bag will fill a gap in its service to cinemas, making available for the first time this suitable small pack of assorted toffee.

Gaining Favour

ZENITH orange squash in the giant pack, which retails at 1s., is rapidly gaining favour, claims Jewsbury and Brown, among cinema managers and patrons. On this particular line a generous trade discount is offered, and samples and information are available on request.

Tanzaro carton lemon squash has been improved in quality and has been given a truer lemon flavour. This line and its companion, Tanzaro carton orange squash, retail at 6d. per carton. Advertising matter and dummy cartons are available for display purposes.

Automatic Vendors

FROM the British Automatic Co., comes news of a new six-column confectionery machine and of new "combination" assemblies.

The six-column confectionery machine operates with two slots for 3d. and 6d., the columns and drawer bushes being adjustable to take pack sizes of very wide range. The machine is for wall attachment and can be supplied with or without a metal grid behind the glass.

The "combination" assemblies can be made up in 18 different ways with fixed or movable bases.

The units can also be supplied singly for normal wall attachment, or for building into shop windows.

New Design

DURING 1958 there will be a number of additions to the range of Welch lines, besides the introduction of new designs for packets.

The first new design is a 6d. packet for Barley Sugar. This was specially designed by Tully-Crabbe, Ltd., and features travel motifs with a special appeal to children.



The seven lines from H. S. Whiteside & Co.

Spearmint Chews is a new line offered in 4lb. jars and 4lb. polythene refill packs, and this line is to be added to the range of 6d. and 1s. packets.

Advertising plans for Welch's include ITV campaigns in Yorkshire and Scotland with a cinema filmlet campaign in the North East and North West, supported by general press advertising.

Many new point-of-sale displays will also be available throughout the year.

Star Spangled

TWO more lines have recently been added to the range offered by Mars, Ltd. These are the return of Milky Way, a popular pre-war confection, which will retail at 3d., and Old English Flavour Spangles; a new Spangles assortment of traditional flavours.

Mars states that already there are indications that both these lines are going well.

Popular

A WIDER range of products based on their popular 6d. packets has been introduced by H. S. Whiteside & Co., Ltd.

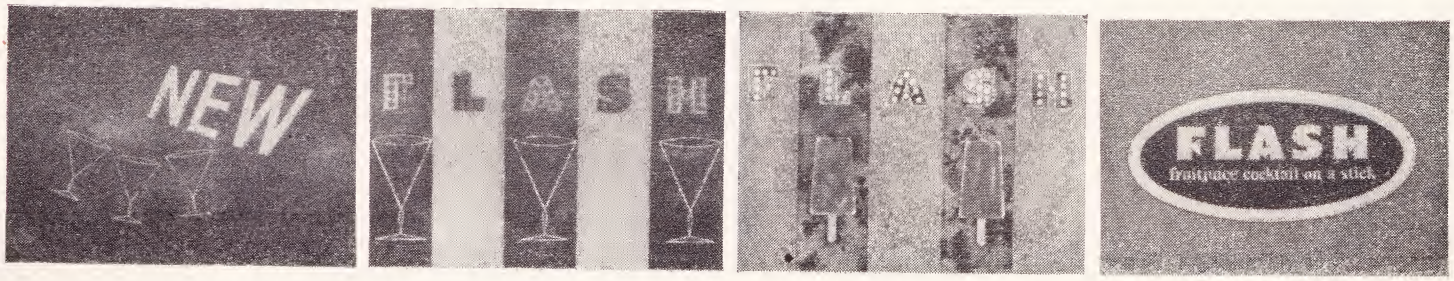
The new lines are a 1s. packet of Mint Thinsies; 1s. packet of Milk Chocolate Roasted Peanuts; 1s. packet of Milk Chocolate Seedless Raisins; and a 1s. packet of Miniature Coconut Squares. These packs are all suitable for cinema trade.

Three further new packs are the 4 oz. 1s. 8d. Milk Chocolate Roasted Almonds; 4 oz. 1s. 8d. Milk Chocolate Roasted Hazel Nuts, and 4 oz.

continued on page xv



The new 6d. pack for Welch's Barley Sugar



Four frames from Lyons' trailer for Flash, the company's newest iced confection, a fruit juice cocktail on a stick

BRITISH JUDGES OF THE BEST

This is to certify
that *Lovell's Pure Sweets*
have been elected favourite
by all audiences

EXAMINERS U PRESIDENT

Audiences adore Toffee Rex,
Plush Nuggets, Milky Lunch,
Fruit Pastilles, Treacle Mints
and all the other
delicious Lovell's sweets
that double the fun
of a night out

LOVELL'S

G. F. LOVELL & CO. LTD. REXVILLE, NEWPORT, MON.

EVERY TYPE OF SIGN FOR
THE CINEMATOGRAPH TRADE

It's a Good
SIGN
at the
CLASSIC SOUTHAMPTON

Electroneon Signs
93 BATTERSEA RISE
LONDON, S.W.11
Telephone: BATTERSEA 5055

MAIN SIGN CONTRACTORS
TO CLASSIC CINEMAS

BASIC NEEDS IN KITCHEN PLANNING—continued

above will cater for half the numbers of the island range.

In establishments other than the very smallest, deep-fat fryers, mixing machines, bulk water boilers and grills will be necessary and their capacity or output will depend upon the volume of trade expected. In the very large establishments, extra roasting ovens will need to be installed as will extra steamers and table cooking ranges. Tea and coffee sets must also be a feature of the establishment.

It is, of course, impossible to detail all the equipment that would cover every type of establishment in an article such as this.

One cannot leave the subject of kitchen planning without mentioning two more points: ventilation and dishwashing.

Ventilation

On the subject of ventilation, it is obvious that kitchen odours as a whole are objectionable, and it is necessary, if cost permits, to remove them by a series of ducts and extractors and discharge them where they will cause least nuisance.

Assuming that the kitchen has been well planned, this extraction is usually accomplished by fixing a canopy over the blocks of equipment. The canopy should overhang the equipment by at least 9 in., and the bottom of the hood should be between 6 ft. 6 in. to 7 ft from the floor. Most forms of ventilation require some mechanical extraction, and although this is rather costly it is money well spent.

On the subject of dishwashing, this section is the noisiest unit in the kitchen, and thus should be closed off and located as far away from the dining area as possible. Once again, an extraction system should be fitted to carry away the steam. It is also necessary that the walls should be so treated that they can be easily cleaned, and if possible the room itself should be acoustically treated to help deaden the noise.

Washing

Equipment for this section will consist of an automatic dish-washer of a size suitable for the volume of business; galvanised or stainless steel tables to stack the dirty dishes upon; garbage bins or preferably an automatic disposal unit; tables to accommodate the clean dishes, glasses, etc.

Pot-washing areas should be near the cooking and baking area, and the minimum equipment consists of a three-compartment sink with two draining-boards and a scrap and drain box for floating off grease and food particles.

In the next article of this series we shall discuss the purchase of equipment, the various types to buy and points to observe before deciding.

Newslines on New Lines—contd.

1s. 9d. Milk Chocolate Brazil Nuts. These are wrapped in an almost non-rustle film, and the carton is designed with a pull and pour method. which makes the lines ideal for use in cinemas.

Since introducing the lines a few weeks ago Whiteside's states that it is more that satisfied with results obtained from the introduction.

All the lines are now included in the standard range of Whiteside products and inquiries for supplies should be made to: L. G. Hutchinson. sales manager, Cinema Division, H. S. Whiteside & Co., Ltd., London, S.E.5.

Four Flavours

LEMON, orange, cherry and strawberry are the four flavours of packets of Assorted Snips, a product from General Stores Supplies (London) Ltd.

The line sells at 2d. per packet, and the pack is 60 to each display outer, 15 packets of each flavour.

Price for quantities is 17s. 3d. per gross packets, based on a minimum of 15 gross packets.

Assortment

GOLDEN BASKET is a new assortment just introduced by Carsons, Ltd. It is all foiled and is packed in ¼-lb. cartons which retail at 1s. 4d., and ½-lb. cartons which retail at 2s. 6d.

A convenient display unit has been devised for this line, which shows the two cartons, at the same time showing the customer the contents.

Bright Package

CHOCOLATE-COVERED Zest Bar is a new line released by G. F. Lovell & Co., Ltd. The new confection will retail at 6d.

To date, the company have only been able to meet demand from the South Wales and Bristol areas, but as production capacity grows it is expected to be released to further areas throughout the country.

There has been a change in the packaging of Lovell's Plush Nugget sweets. They are now in a new bright package, and are being released nationally.



Two new lines from Mars Ltd.—Milky Way, and Old English Flavours Spangles



Plush Nuggets and the Zest Bar from Lovell's

Extra Strong

MARKETING of a 2d. roll of "Peppy-Mints" has recently been commenced by Fox's Glacier Mints, Ltd.

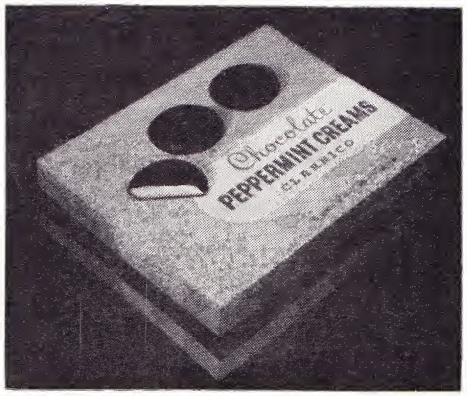
The mints are packed three dozen per display box.

Although during the process of building up production the line cannot be made available to all parts of the country, the company feels it is now in a position to meet requirements.

Peppermint Creams

A NEW line which Clarnico feels should make good sales in cinemas, is their 6 oz. carton of Chocolate Peppermint Creams.

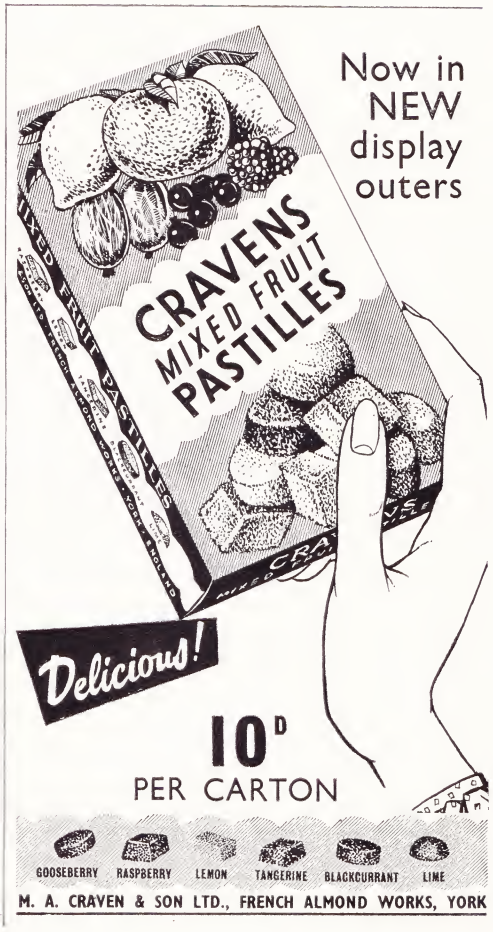
The attractive carton is patterned in pale green and lavender stripes, with an illustration of the confection. Retail price is 1s. 6d., and the line is put up in ½-dozen outers.



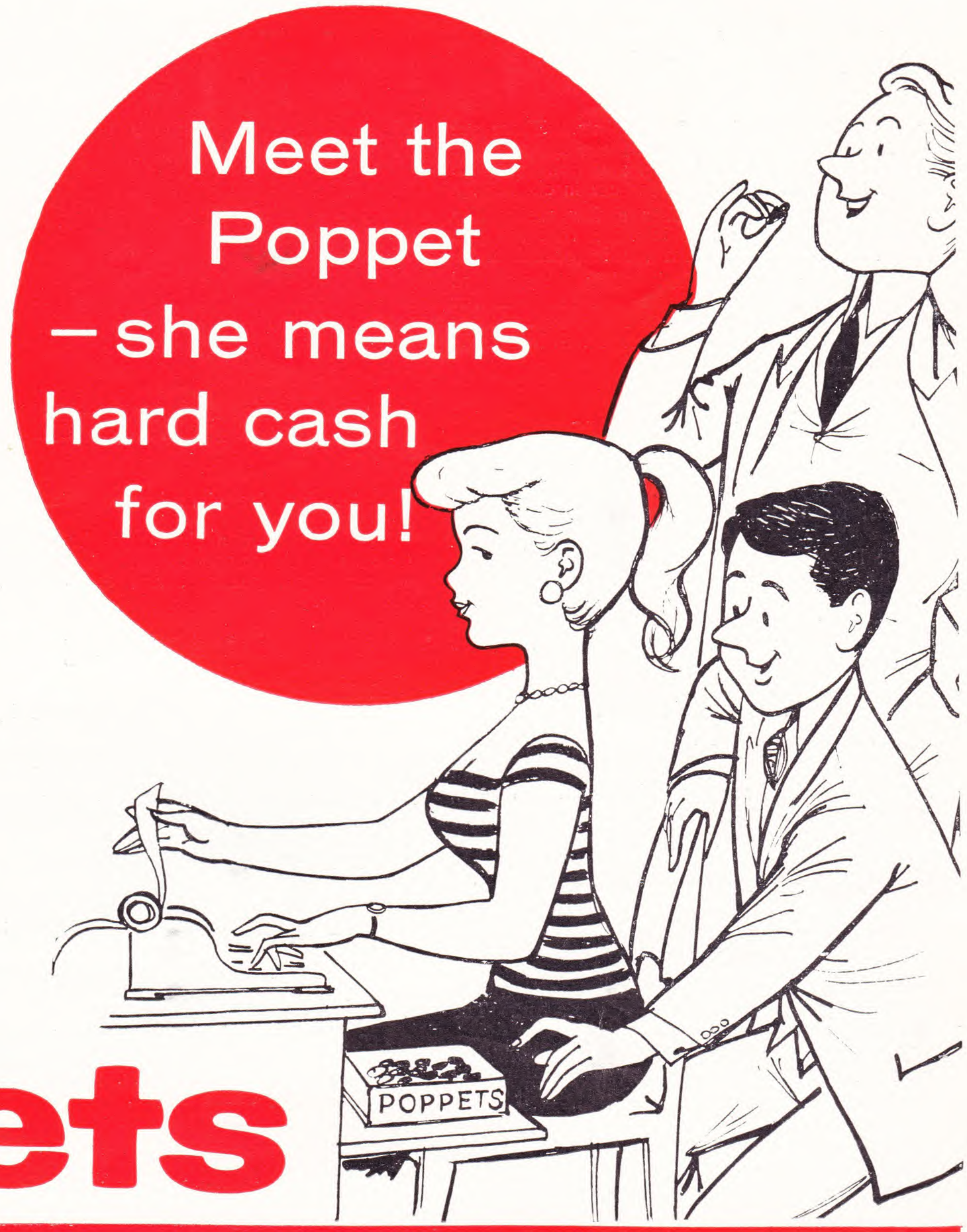
The attractive six-ounce pack for Clarnico chocolate peppermint creams



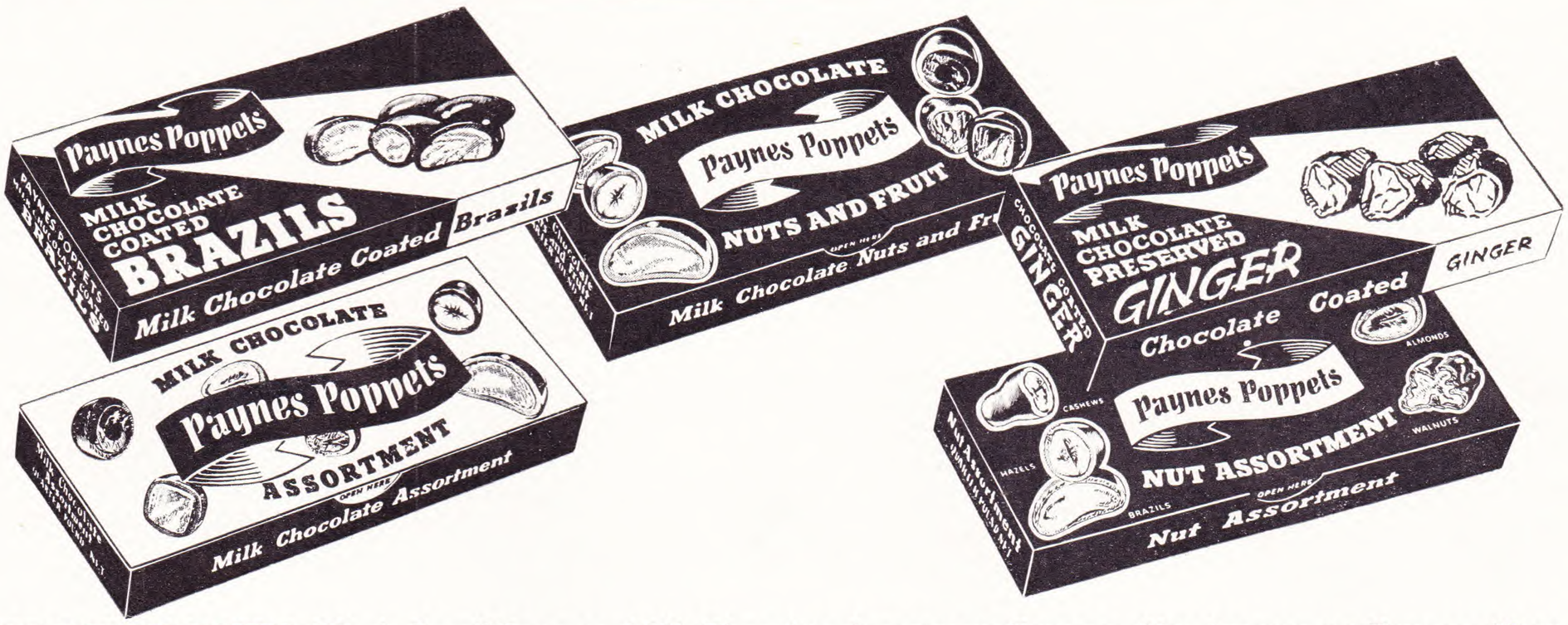
New display dispensers for Welch's range of 4 oz. and 1s. packs. One is printed with a red background, the other with cream. The displays are suited to counter display and service. Supplies will shortly be available through Welch's representatives, or supplied direct from Tynemouth



Pretty as they come, the Poppet girl is the central character in Poppets big new advertising campaign. You'll see her everywhere —on cinema screens up and down the country, in the big national newspapers, in your favourite magazine. What's it all mean ? Simply that more and more patrons are going to want Paynes Poppets. That means bigger sales for you. Tell your staff *now* to put Poppets well to the fore on all trays and displays—there's big business coming !



Paynes poppets



QUARTER-POUND BOXES, Whole Brazil Poppets, Milk Chocolate Assortment Poppets, Nut Assortment Poppets, Nuts and Fruit Poppets **SIXPENNY PACKS**, Seedless Raisin Poppets, Toff-etts, Nut and Raisin Poppets, Mint-etts.

EVERYONE LOVES A **poppet!**









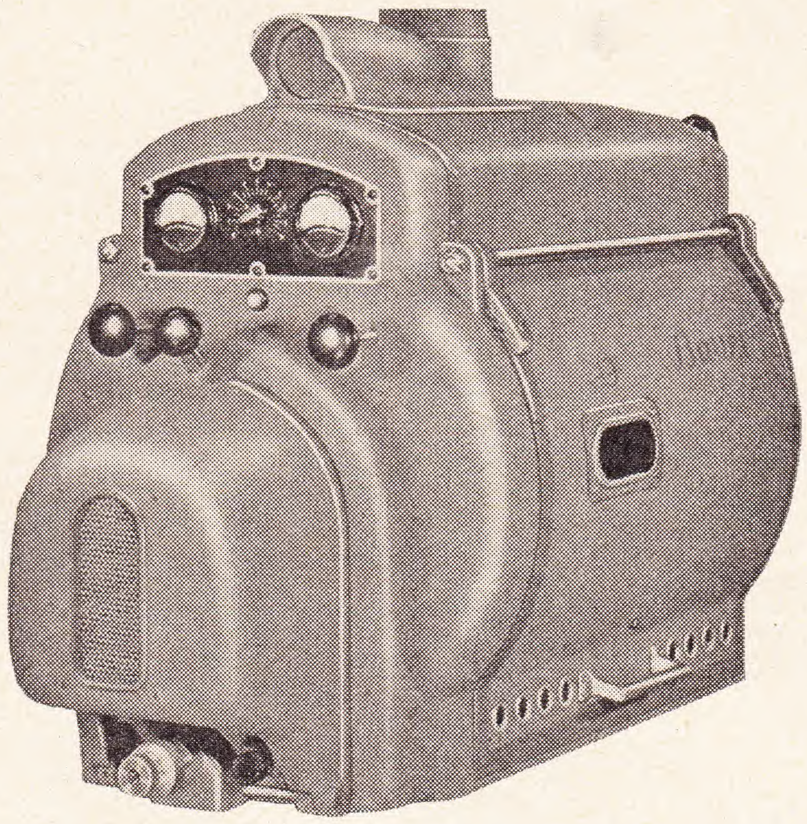




Miiko Taka, who stars with Marlon Brando in Warner Brothers' SAYONARA has been on a personal appearance tour in connection with the film's British showing. Pictures show: 1. Miiko with Warner's managing director Arthur Abeles and secretary and director L. Lewis. 2. With Mr. de Valera on her Dublin trip. 3. The star with (standing) Harry Lush, manager of the Adelphi, Dublin, Carl Stack, Warner Brothers' general sales manager (sitting), H. Curtis, director of the Adelphi and G. Nash, Warner Brothers' Dublin branch manager. 4. Talking to pressmen in Birmingham. 5. With the Lord Mayor of Cardiff, Ald. J. H. Morgan. 6. The star with the Lord Mayor of Birmingham, Ald. J. J. Grogan, and the Lady Mayoress

Introducing the

BAUER XENON PROJECTION LAMP BL9X



THE ULTIMATE IN PROJECTION QUALITY!

1. A completely constant light.
2. No continual adjustment of arc. Only requires one initial setting.
3. Extremely low running costs.
4. No mirror deterioration through carbon splatter.

Special Demonstration

at

Warner Theatre

Leicester Square, W.C.

WEDNESDAY, 26th FEBRUARY, 10.30 a.m.

Sole U.K. Agents

PRODUCTAKIN LTD.

36, DOVER STREET, W.1.

HYDe Park 8070

Indian Newsletter

MPPA SMOOTHS THE WAY

By N. V. Eswar

THE INDIAN Motion Picture Producers' Association of Bombay has extended an invitation to Pakistan film interests to send a mission to India to smooth out the difficulties in the way of film exchange between the two countries.

Pakistani film magnate Mr. Fazli, who was recently in Bombay, has hinted at the possibility of Pakistan allowing more Indian pictures to be screened, since the local industry has not been able to provide the necessary fare.

He has also suggested that co-production plans with Bombay producers could be made, so that Pakistani actors could act in Indian, and Indian actors in Pakistani productions.

■ ■ ■

ACTOR Karan Dewar has finalised arrangements with Mantella Private, Ltd., for a joint production in CinemaScope titled "The Canal" in Bombay. Picture will have both foreign and Indian actors in the main lead.

■ ■ ■

THE Pakistani Censor Board at Karachi has decided that if Pakistani pictures are copies of foreign films, they will not be given the seal of approval by the Board.

■ ■ ■

THE Andhra State Film Chamber of Commerce has made representations to the State Governor that the film industry should be represented in the local legislature, and also in the Union Parliament at Delhi, by a nominee from the trade. The Chamber has also appealed to other States to provide for such representation.

■ ■ ■

NATIONAL Cine Corporation of Bombay has started production on its Hindi picture based on the life of Omar Khayyam.

Survey Shows Screen Ads Have Impact

RESULTS of two experimental surveys carried out on behalf of Rank Screen Services to find the impact of screen advertising have now been released.

They show that the "remembrance" of commercials is high and of long duration, even in the case of products not shown before.

The two pilot surveys were carried out at Dudley Odeon where during each of the two test weeks a different reel of filmlets was exhibited.

During the first week a standard reel of 12 adverts was shown, and in the second was screened a reel of 13 adverts specially composed to contain four filmlets of brands which had not been shown at the cinema for two years.

It was found that the average adult cinemagoer remembered 50 per cent. of the adverts shown when questioned seven days after screening and 60 per cent. of them on the day following the screening.

Women remembered more than men, the average woman remembering 60 per cent. of all adverts up to seven days afterwards; the average man only 49 per cent.

The survey showed that the number of points remembered increased with the length of the film.

Savoy's Face-lift

WORK has begun on an extensive scheme of remodernisation at the Savoy, Brighton, one of ABC's most successful houses. The cinema will be closed for six weeks, reopening on March 20 with Warner's Technirama, Technicolor "Sayonara."

C. LOVATT, manager of the Macclesfield Majestic cinema, has been appointed secretary and general manager of the owning company, Majestic Cinemas Ltd.

Children's Cinema Councils Call For Vigilance

MEMBERS of the Children's Cinema Councils of Southampton, Hampstead and West Ham decided at their half-yearly joint discussion that in view of the growing outcry against the quality of certain TV programmes seen by children, increasing vigilance was necessary in the cinema, especially at Saturday matinees.

Disappointment was expressed at the failure of the Home Secretary to implement the recommendations of the Wheare Committee.

The councils felt that it was clear from reports that in the main the only films which constituted real entertainment for the children on Saturday morning were those specially made by the CFF.

Serial films imported from America, they considered, were the most unsatisfactory of all films shown, but there had been a considerable improvement in the past year in the quality of cartoon films.

An agreed statement on violence in films seen at children's Saturday matinees was drawn up for submission to responsible bodies for comment.

Charity Reopening

AN EXTENSIVE scheme of improvements is being carried out at the Roxy, All Saints, Manchester, one of the theatres in the John Buckley Circuit, which will reopen as the Plaza on February 27 with a charity premiere of "The Ten Commandments."

Proceeds will go to the British Red Cross Society. Prices of admission to the premiere range from 5s. to £2 10s.

AIC Stages A Big Drive For Recruits

LAST WEEK the AIC held recruitment meetings in Glasgow, Leeds and Sheffield.

GLASGOW: President Harry Mears attacked the Bernstein scheme for the control of films on television, and said he believed the proposed levy was just another way of collecting for the British Film Production Fund. What was needed, he said, was a fighting fund to keep small exhibitors in business, instead of a fund to keep British producers.

He blamed many present day problems on bad pictures, and not giving the public what it wanted.

The exhibitors decided to think things over and R. Pennycook was appointed Convener for Scotland. Another meeting was arranged with a view to forming a Scottish branch.

Eight Join

LEEDS: Eight new members, owning eleven cinemas, were recruited and a Leeds district branch was formed with Sydney Segelman as its first chairman.

A meeting will be held at the Forum, Chapeltown-road, Leeds, on March 5, when it is hoped a committee will be formed.

Mr. Mears again attacked the Bernstein scheme and said he could not see to what good purpose the levy could be put, "other than giving a little more to British producers for stuff that should in their own interests be put in the ash-can—where it would be if it were not for TV."

Vice-president Orr said, on 1957 figures the proposed levy of a farthing a seat would mean an annual loss of £4,800 on the 16 cinemas in his group.

SHEFFIELD: Four new members, representing 10 cinemas, were recruited. It has yet to be decided whether Sheffield should form its own branch, or amalgamate with the Leeds branch.

AIC Deputation Meets Labour

A DEPUTATION from the AIC had an hour-and-half interview last week with members of the Labour Films Committee headed by Mrs. Eirene White.

The deputation — president Harry Mears, vice-president Hugh Orr, Dennis Walls and secretary Aubrey Partner—put over the problems of Entertainments Tax, with particular regard to the small exhibitor.

At the request of the committee they agreed to furnish details of the problems at specific cinemas owned by AIC members.

THE FEBRUARY luncheon meeting of the Yorkshire and North Lincolnshire branch of the Society of Cinematurians will be held on Tuesday next week at the Victoria Hotel, Gt. George Street.

News From Australia **By Frank O'Connell**

FOUR GREATER UNION HOLDING GROUPS IN BIG SHARE-EXCHANGE MERGER

THE BIG film news from Australia is that the four holding companies of Greater Union Theatres group are to merge into a new company, called Amalgamated Holdings, Ltd.

The four companies which have comprised this circuit are Spencer's Pictures, Ltd., West's, Ltd., Amalgamated Pictures, Ltd., and Greater J. D. Williams Amusement Co., Ltd. The merger will be effected when Spencer's absorbs the others by a share exchange.

For each 100 shares held, West's shareholders will receive 180 shares; Amalgamated, 180; Greater J. D. Williams, 127. Preference shareholders in Amalgamated will receive 800 ordinary 5s. shares for 100 shares held. Spencer's shareholders will retain the same number of shares that they now hold.

The combined company will have a nominal capital of £2½ million and a paid capital of £1,128,336, all in 5s. ordinary shares. Directors expect to maintain the 8½ per cent. dividend now being paid by Spencer's. They say this will require £95,908, compared with an aggregate profit for the year to June 30 last of £97,978. Directors say shareholders' income will rise.

■ ■ ■

ONE OF the biggest contracts ever signed in this territory was recently concluded by Columbia Pictures and Greater Union Theatres. The contract finalised first-run details for the screenings of "The Bridge on the River Kwai."

The deal calls for exclusive presentation in key first runs on a road-show basis with increased admission prices. No other theatre will screen "Kwai" while it is being shown first run. The picture opens at the Sydney Lyceum on March 8 on a three-sessions-a-day policy with all seats reserved. The Melbourne Majestic follows a fortnight later on a two-a-day policy, with increased admissions and reserved seat basis.

Both L. R. Brauer, managing director of Columbia, and N. B. Rydge, chairman of GU, have expressed their pleasure at the deal. "It will give a tremendous boost—and a much needed boost—not only to our box-offices but to box-offices of all the theatres that play it," said Rydge.

The film was given a special showing at Canberra for the Governor-General, Sir William Slim. The Prime Minister, Mr. Menzies, and members of the Cabinet were among the distinguished guests. Sir William Slim had a particular interest in the film as he was in command of the forces which drove the Japanese out of Burma.

Representatives of the press from every Australian capital were flown by Columbia to the nation's capital, and already a tremendous amount of free publicity has been obtained.

■ ■ ■

CHARLES CHAPLIN'S "A King in New York" will be distributed in Australia by a small independent company, Astra Film Distributing Co., an associate organisation of Independent Film Distributors, which is headed by Errol Heath.

There had been a fair amount of trade speculation as to who would handle this controversial film and it was believed that the major distributors would "snub" it. Heath expects it to be his most important release for 1958.

■ ■ ■

FOR THE first time in its history, Columbia Pictures in this territory will honour an Australian with a sales drive. Named after the company's general manager, The Colin Jones Testimonial Drive begins on March 3 and runs through to May 31. Mr. Jones has been with Columbia since its inception here 23 years ago, and before that worked for the Columbia franchise holder, Greater Australasian Films.

■ ■ ■

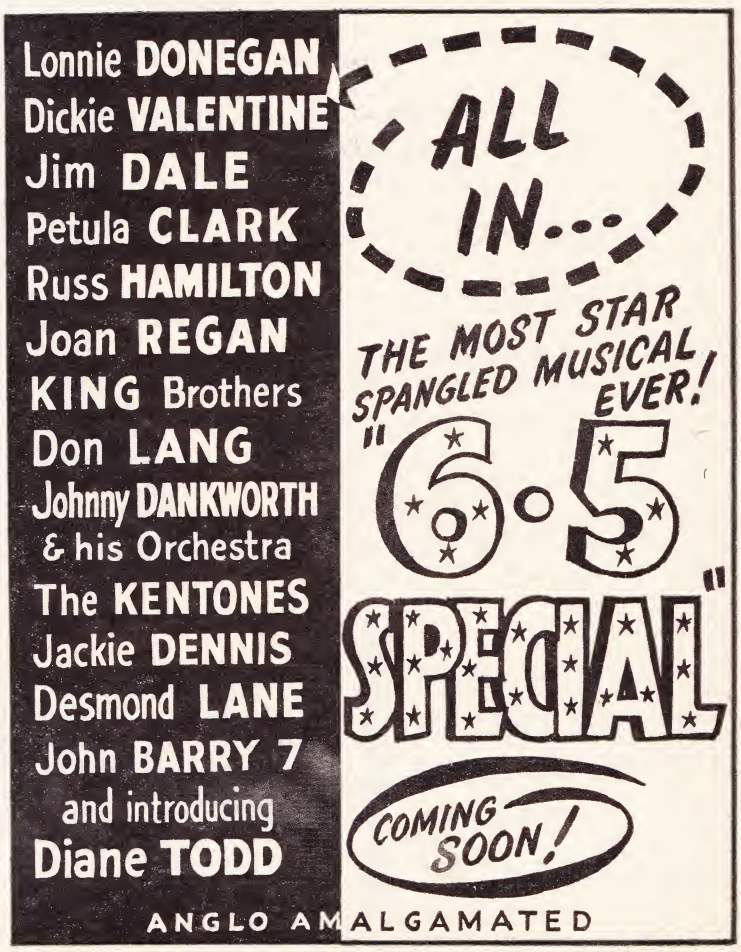
ERNEST TURNBULL, managing director of Hoyts, is back in Australia from his recent trip to the U.S. Mr. Turnbull has not spoken to the press on the outcome of his visit and speculation is rife. It is being stated that the trip was in connection with the introduction of Cinerama here at the Plaza Theatre. Trade rumour has it that Cinerama may be in operation in Sydney before the end of the current year.

■ ■ ■

JAPANESE anamorphic lenses may be on sale in Australia later this year. Two representatives of the Kowa Optical Works plan to visit Australia in April to introduce their lens.

The new lens will compete with existing ones on the market and, if Japanese precedents in other industries are followed, should undercut them considerably. Australia last year concluded a trade treaty with Japan that has already aroused a storm of protest from both organised labour and management.

A FILM festival has been included in Vancouver's first annual International Festival, to be held from July 19 to August 16.



ILFORD *interviews*

Director of Photography

STANLEY PAVEY

THE NAKED TRUTH

A MARIO ZAMPI FILM FOR J. ARTHUR RANK DISTRIBUTORS



You look as though you enjoyed "The Naked Truth" as much as the public are going to, Mr. Pavey.

Yes, I did. And you'll enjoy hearing that I shot it on Ilford FP3 stock.

Can you tell us why?

Certainly. FP3 gave me a very wide range of half tones. For the high key work, so important for comedy, I found I could get good tone separation in highlights and shadows—while keeping plenty of subject contrast. I like Ilford FP3—and that's the naked truth.

ILFORD LIMITED
CINE SALES DEPARTMENT
104 HIGH HOLBORN
LONDON WC1
Telephone: HOLborn 3401

ILFORD FP3 35 MM CINE NEGATIVE FILM

STUDIO ROUND-UP **By PETER EVANS**

Nothing Provincial in Brabourne's First Film

JOHN BRABOURNE'S first venture as a producer, "Harry Black," returns from its five weeks' Indian locations for a final four weeks' interior shooting at National Studios, Elstree.

A Mersham production in CinemaScope and Eastman Color for 20th-Fox release, the picture tells the story of a hunter commissioned by the Indian Government to track down and kill a man-eating tiger.

Stewart Granger plays the title role, with lovely 20th-Fox contract star Barbara Rush co-starring. Anthony Steel returns to National, where he recently completed "A Question of Adultery," to play the husband of Miss Rush.

"Harry Black" is the first British feature film to be shot in India since its independence—but only just. Rank's "The Wind Cannot Read" is currently filming there.

Wonderful Co-operation

"We received wonderful co-operation from the Government," Brabourne enthused. This is not so surprising since Brabourne's father was a former Governor of Bombay.

"There is nothing provincial about this subject," said Brabourne. "It is international, every frame of it." He explained that originally he wanted to make a similar story based on the life of hunter Jim Corbett, but when he read David Walker's story decided that it was an ideal subject for the cinema.

The picture is directed by Hugo Fregonese, who directed "Seven Thunders," on which Brabourne was associate producer.

Fregonese explained that the story was a very sensitive, human love story as well as being an exciting adventure yarn.

John Wilcox is lighting. Teddy Joseph is production manager. His next picture will be "The Sheriff of Fractured Jaw," which Raoul Walsh will direct for Danny Angel.

I'm told that the sound unit has brought back some amazing recordings from the jungle. One of them, it is claimed, includes the sound of snakes slithering through the grass. The men responsible for this are sound-mixer Buster Ambler, boom operator Peter Dukelow, sound maintenance engineer Eric Vincent, and sound camera operator Ernie Webb.

Accompanied by a professional tiger hunter, the team would set up an RCA portable recording machine deep in the jungle and record the genuine wild life on the prowl. Some assignment!

A key role in the film is played by I. S. Johar, well-known Indian director, actor, playwright and satirist. "Filming is so different in this country," he said. "In India it takes maybe two years to make a film. The money often runs out, you understand."

I said it had been known to happen here.

■ ■ ■

DIRECTOR Guy Hamilton left for Hong Kong last Friday evening for a preliminary "recce" for "The Nightcomers." A Romulus production for Columbia release, the story concerns the adventures of a white man caught up in a local revolution. Hamilton will be away four weeks and expects to cast four important roles during that time.

Production proper begins on May 1. An 11-week schedule is set. Studio work in this country will largely depend on how much Hamilton is able to shoot in the East. Stewart Granger co-stars with his wife, Jean Simmons. The film is based on the book by Eric Ambler.

■ ■ ■

JACK CLAYTON, who won both the British and American Academy Awards for his direction of "The Bespoke Overcoat," is to direct "Room at the Top" for Romulus.

Laurence Harvey, Simone Signoret and Heather Sears will co-star. Production begins on location in the North in late May or early June. Studio work will be done at Shepperton.

At the moment Clayton is commuting between London and Scotland, where Neil Paterson is writing the screenplay.

Clayton tells me that the picture will remain "remarkably true" to the best-selling novel, "Room at the Top," by John Braine.

■ ■ ■

DIRECTOR J. Lee-Thompson writes to me: "Now the members of the BFA have chosen Heather Sears, I would like, through your column, to send her my congratulations, my warmest and sincerest congratulations. I thought that her performance in 'Esther Costello' was quite wonderful. I saw it three times. She is an actress that this country should cherish very dearly."

■ ■ ■

CAPTAIN John Crewdson of Film Aviation Services is buying a new camera aircraft. It is a twin-engined Desford Bobsleigh. Because of the large area of Perspex in the nose, the 'plane is ideally suitable for the job.

■ ■ ■

ROBERT MULLER'S novel, "Cinderella Nightingale," has been bought for production by ABPC. With it goes author Muller, who will write the screenplay.

The story is about a blonde starlet with a shape that would make a roller coaster look on the level. She has the usual amount of talent, but this handicap is more than compensated by the sometimes unscrupulous promotion strategies of a photographer and newspaper columnist.

The blonde role is expected to be filled by ABPC contract actress Carole Lesley.

■ ■ ■

ACTOR Patrick Allen has been signed to a seven-year contract for television and cinema films by Gross-Krasne Ltd. His first assignment is in "Mr. Glencannon," a television series at ABPC. He co-stars with Thomas Mitchell.

■ ■ ■

PRODUCTION of "No Trees in the Street" begins at ABPC on March 10. Produced by Frank Godwin and directed by J. Lee Thompson, the picture stars Sylvia Syms, Stanley Holloway, Herbert Lom and newcomer Melvyn Hayes.

■ ■ ■

SHOOTING begins in April on "Rockets Galore," which Basil Dearden will produce for The Rank Organisation with partner Michael Relph directing. Jean Carson and James Robertson Justice will star. Locations are scheduled for the tiny Hebridean island of Barra. Studio work will be completed at Pinewood.

■ ■ ■

MICHAEL ANDERSON has signed a new long-term contract with ABPC. His first assignment under the new agreement is a picture for Warners in Hollywood, "Letter from Peking."

■ ■ ■

PRODUCER Joseph Janni tells me that his next production, "The Captain's Table," will probably begin production at Pinewood in August.

Although written by Richard Gordon, author of the "Doctor" series, "The Captain's Table" is not a "Doctor" story. It is, however, a comedy. Jack Lee will direct.

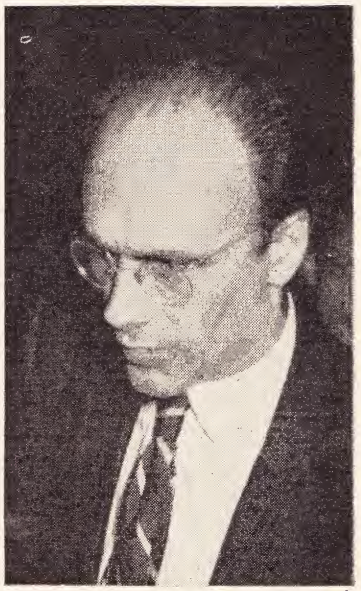
■ ■ ■

BERLIN, Monday. — Shooting started on Hammer's "The Phoenix" after a three-day delay in the rehearsal schedule caused by the illness of director Robert Aldrich, Martine Carol and several members of the production unit.

The film will be shot entirely on location in Berlin. Jeff Chandler and Jack Palance co-star with Miss Carol. Michael Carreras is producing for UA release.



Brazilian-born Hugo Fregonese (studying script) is seen directing a scene from HARRY BLACK with Stewart Granger and Anthony Steel on location in India



Jack Clayton will direct ROOM AT THE TOP for Romulus

NOW SHOWING
"THE MAN WHO WOULDN'T TALK"
A WILCOX/NEAGLE PRODUCTION
TITLES BY
STUDIO FILM LABORATORIES LTD
71 DEAN ST. LONDON W.1. GERR. 0831-5

NOW SHOWING
"FAMILY DOCTOR"
A TEMPLAR PRODUCTION
CINEMASCOPE
OPTICAL TITLES BY
STUDIO FILM LABORATORIES LTD
71 DEAN ST. LONDON W.1. GERR. 0831-5

TELEVISION OUTLOOK **by TONY GRUNER**

Thomas and ABC Have Big Plans for Elstree

HOWARD THOMAS and ABC Television have got over their disappointment at not receiving the five-day contract for the North-East Coast and are now active in planning big developments at Elstree Studios.

The proposals for utilising Elstree are a logical extension of ABC's TV policy regarding their dramatic presentations.

It will be recalled that Thomas staked a great deal of his own prestige on the importance of building up a large group of producers and directors under Dennis Vance and to specialise in TV drama.

Whatever one feels about some of the dramatic offerings, the Tam and Nielsen ratings have shown that this policy has won hundreds and thousands of viewers to ABC and, in fact, has provided the network with a much greater reputation than a normal two-day operation (ABC is responsible for the Midlands and the Northern regions on Saturday and Sunday) would appear to justify.

With the development of Anglo-U.S TV production, there has also arisen a new rich market for international drama, and the opportunities for ABC Television to present their plays to the States has never been greater. That is why dramatic chief Dennis Vance has previously announced big name stars to appear in his plays, and has promised greater production values for each individual drama.

Not content with this, ABC will shortly begin using a number of stages at Elstree for both the plays and filmed series.

These series will be different to the "Flying Doctor" films, which are being made by the Elstree studio and will ultimately be shown on Commercial Television.

Thomas and Vance are looking further ahead, and will aim to present international dramas and film series that have already been pre-sold, both to the British TV contractors and one or other of the major U.S networks.

This will require a Mr. Big in charge of such an operation. Who is this person likely to be? My guess—Dennis Vance, who has probably produced almost 200 TV films, including "The Count of Monte Cristo" series and "The Scarlet Pimpernel."

Under Vance the fear of redundancy at Elstree could be averted.

■ ■ ■

IN 1955 ten per cent. of the staff of Halas and Batchelor were employed on TV production. In 1956 the figure rose to 50 per cent. In 1957 65 per cent. and this year it is already more than 75 per cent.

During the production of their first major full-length cartoon, "Animal Farm," about 70 people were on the payroll. Today the employees of the company number nearer 90.



Joy Batchelor and John Halas

John Halas and Joy Batchelor who made their name by a series of lively and imaginative prize-winning cartoons, were helped on their way by the great artistic and commercial success of "Animal Farm."

Since then they have been inundated with work, particularly from the product-hungry sponsors of television, both here and in the United States.

Last year, with 150 commercials behind them, Halas and Batchelor could claim to have made more TV commercials than any other company in the world, including Walt Disney or UPA.

Negotiations have already begun with one major U.S TV network and a leading commercial British contractor for a series of entertainment cartoons. For the Americans the deal is for twenty 12-minute cartoons, and for the British contractor 20 five-minute cartoons.

Like everyone involved in the TV production industry, John Halas frankly admits that he can only get 20 per cent. of his costs back in the production of TV cartoons in the UK as against 100 per cent. in theatrical distribution. With a tie-up in the States, however, the figure is more like 150 per cent. and up.

That is why, although the British deal will only give him a percentage of his costs back, he anticipates no difficulty in making a handsome profit, as the proposed agreement will allow him the rights of the series for the rest of the world.

The projected deal with the American company is likely to mean 100 per cent, financing, with a share of the profit.

About his TV prospects Halas says: "Our type of work has not yet been catered for by the people in charge of commercial television. At the moment the emphasis is on the live show, quiz games, variety and plays, and filmed series, including old features. We believe in the separate identity of cartoon entertainment for television, as against the type of product we have been making for theatrical distribution.

"Television is a highly creative art, and I feel that some of our ideas will ultimately help to push this medium forward in every way. This does not mean that I have turned my back on feature production or theatrical cartoons. There is a large staff at Halas and Batchelor—we want to keep them fully occupied and give them an opportunity of mastering new techniques."

D.P.S.P.A. AWARDS 1957

INTERNATIONAL EXHIBITION OF DISPLAY AND SCREEN PRINTING

The "Kinematograph Weekly" Trophy for the Best in Cinema Advertising

1st Progressive Publicity

2nd Progressive Publicity

3rd Progressive Publicity

After winning the trophy last year, this wonderful achievement coincides with our 25th Anniversary.

A period of unique service to the Cinema World.

Progressive Publicity

(H. & S. ADVERTISING LTD.)

134/146 CURTAIN ROAD, OLD STREET, E.C.2 • *Tel.:* SHOreditch 6228 *Grams:* PROPUB. AVE. LONDON

SHOWMANSHIP



by Frank Hazell

Top-Notch Posters Pull In The Casuals

LAST WEEK I commented favourably on some of the sleeves in which film music is marketed by the record companies. I think it's right that we should take an interest in this publicity material, especially since the record people, in this case, are selling the same thing as ourselves.

It's particularly noticeable that these record sleeves rely for their selling punch on the films from which they are taken. In the same way, much of their advertising supplements our own. This, of course, is good both for the film in question and the music. It comprises additional advertising for our product, whilst—if the film is a good one—the public will identify the film with the music and buy the record.

I've never been entirely sure of the extent to which posters can sell a film. In the final analysis, the most they can be expected to do is to give the film title and stars and state where it is playing.

By the time the posters reach the general release theatres, most people have already made up their minds as to whether they want to see the film or not, and the majority of posters simply act as a reminder.

On the other hand, I'm prepared to admit that the really top-notch posters may help to attract the irregular cinemagoers.

The Poster of the Month is a good example of what I think a poster should be like. The basic composition is very attractive, with the pretty legs helping to give an immediate picture of the film's show business background.

In the front, there is a very simple but striking picture of the main star, plus the title of the film.

Now, most of the cinemagoers in the country know that Frank Sinatra stars in "Pal Joey," and they don't need reminding of this fact in the poster.

The actual pose of the star in the poster is especially good since a "melancholy Frankie" is just the thing to appeal to the ladies—and we all know that these days it's the ladies to whom you have to sell.

All this poster needs now is for the theatre name to be discreetly stripped in and you've got something that will knock the spots off most other commercial posters going the rounds at the moment. A very fine effort.

THE COMPANY OF SHOWMEN

A USEFUL SUPPLEMENT

CAMPAIGN reports come back into their own this week. **Ray Lester,** Gaumont, Birmingham, had a series of novel ideas for getting over "The Delicate Delinquent." Puzzle cards and calendars were distributed in the town's market and packets containing a cigarette were also distributed at the local ballroom the Friday before playdate. A four-page film supplement, very much on the lines that Paramount have used so successfully for films, and a bold and distinctive front-of-house display were other attractive items in this campaign.

W. H. Cowland, Regal, Twickenham, had the customary gala opening for "Yangtse Incident," including a parade with the band of the sea cadets, and special list of guests headed by the mayor and senior naval officers. The opening was nicely illustrated in the local press. Other features of this campaign were an excellent foyer display of naval equipment supplemented by film stills.

W. N. Gay, Orion, Midhurst, had a couple of good displays for "Miracle in Soho" and "Lady and the Tramp"/"Robin Hood." The first took full advantage of the "road closed" stunt and also got in some useful publicity for the music from the film.

For the double feature, he had a very effective bit of "forest" scenery which had been used by the producer of a pantomime some time ago. This made a good background for general publicity material on both films.

L. P. Ward, Crown, Ladywood, sends me details of three public relations efforts that have one striking thing in common—they were all reported on ITV's Midland News!

The three events were the 30th anniversary of the cinema, the personal story of the cleaner who has worked at the cinema since it opened, and the presentation of the celebration cake to a local children's hospital.

In addition, there was a picture and a very fine write-up on the lady cleaner in the *Birmingham Mail*. I must say I think this is a really splendid effort, especially in view of the fact that the Crown is by no means one of the biggest cinemas in the district.

For "Omar Khayyam" **R. C. Sidney-Wilmot,** Odeon, Newcastle, arranged two excellent window displays in local stores over the Christmas period. The one linked with the Persian carpets was a particularly good example of this type of display.

H. Whysall, Carlton, Norwich, put on a really good effort for the Dave King Show at his theatre. Prior to playdate the event was publicised in other local cinemas and a large number of local buses carried advertisements—as did the press.

In addition quad crowns were posted in a number of local factories, Mr. King made a personal appearance at a large local store, and for this, and the show at the Carlton, the press devoted a number of very fine editorials, fully illustrated.

Congratulations to **Nat Matthews,** Ritz. Leyton, on winning first prize in MGM's national showmanship contest. He drew a really great slice of local paper pictorial coverage on this award, including the presentation to him of the fine silver lion.

It's obvious Mr. Matthews's award is popular in the district—I haven't seen such an enthusiastic press for one cinema manager in many a long day! Well done, Mr. Matthews, and here's to your next "Oscar"!

A. W. Seddon, Ritz, Belfast, had a good all-round campaign for "No Time For Tears." This included three good window displays at important stores, a 20-ft. foyer display with nurses in attendance, another foyer display in connection with the blood transfusion service, and a special press show to which off duty nurses were also invited.

Special Display

For "Pinocchio" Mr. Seddon also had two window displays, but he concentrated mainly on his foyer, which featured a special display of toys in a "Never-Never-Land" setting, incorporating cut-out standees of characters in the film.

A large illuminated float, crewed by girls in crazily patterned pyjamas was the Savoy, Portsmouth, entry in the Father Christmas parade. This needless to say was part of A/M **P. E. Jelks's** campaign for "The Pajama Game"—and a very good one too. His pyjama girls also visited a restaurant and the pier.

A good deal of effort was expended by **F. J. Richmond** and **P. A. Cross,** Odeon, Loughborough, in publicising "Loving You." Sensibly, they appealed direct to the teenagers and, before playdate, had a special Sunday afternoon record show devoted entirely to Elvis Presley records.

This show also included a spot in which two local girls made a recording of a personal message to Presley which was later dispatched to the star. The show got a good write-up in the local press. Needless to say, Presley records were also made a feature of interval music prior to playdate.

K. Wright, Gaumont, Peckham, used personal invitations to important local people to good effect in his campaign for "The One That Got Away," and to supplement this, special announcements were made from the stage before playdate.

He also had an unusual foyer display consisting of Nazi and Hitler Youth daggers—a very apt subject. Apart from this, the popular renters' aids were used to good advantage, and a number of window displays were arranged.

For "The Delicate Delinquent," **G. D. Frewin,** Gaumont, Rochester, got co-operation from students at the local college. Ten shop tie-ups were arranged, giving joint publicity for the film and the election of the students' Rag Queen. Naturally the "crowning" of the Queen took place at the theatre, and this was duly reported and illustrated in the press.

F. J. Smidmore, Odeon, Manchester, pulled off a major scoop when he arranged for the December Premium Bond Draw to take place on the stage of his theatre. To add to the occasion, the guest of honour at the proceedings was Norman

NEW MEMBERS

C. A. HODGSON, Royalty, Hull.
R. I. JONES, A/M, Prince of Wales, Harrow Road.
W. A. S. LAMB, Tivoli, Partick.
R. LESTER, Villa Cross, Handsworth.
M. J. MYATT, A/M, Regal, Derby.

FIRST SEAL OF MERIT

P. E. JELKS, A/M, Savoy, Portsmouth (Life Member No. 288).
C. A. PURVES, Astra, Hemswell (Life Member No. 289).

SECOND SEAL OF MERIT

R. J. CRABB, Lyric, Wellingborough (Life Member No. 247).
A. T. FOWLE, Astoria, Brighton (Life Member No. 253).
C. S. WATSON, Elite, Middlesbrough (Life Member No. 251).

THE SHOWMAN ALSO COMMENDS

Figures in parentheses indicate number of credits

ABBOTS, J. W., Regal, Bicester: Bernardine, No Time for Tears (2). **Adams, D. G.,** Regal, Kirkcaldy: Theatre publicity, children's club (2). **Alexander, K. R.,** A/M, Odeon, Wolverhampton: Slaughter on Tenth Avenue.

BARTON, F., Elephant and Castle, Southwark: The Birthday Present, Night of the Demon, public relations (3). **Beetles, B. W.,** Odeon, Manchester: The Gunfight at the O.K. Corral, Night Passage (2). **Bigny, E. C.,** Playhouse, Colchester: Christmas Activities, children's club (2). **Boarer, R. F.,** Astra, Volkspark: High Flight. **Booth, G. W.,** New Royal, Openshaw: The Red Inn. **Boothman, T.,** A/M, Apollo, Manchester: No Sleep Till Dawn. **Bowen, M. A.,** Palladium, Ealing: The One That Got Away. **Bradding, D. A.,** Regal, Tring: Toy appeal, Heaven Knows Mr. Allison, Carousel (3). **Bullock, A.,** Beacon, Smethwick: Operation Mad Ball, Earth versus the Flying Saucers, Christmas activities, Doctor at Sea (4). **Butler, T.,** Regent, Crosby: Children's club. **Buttle, T. C.,** Broadway, Southampton: Public relations, children's club, Christmas activities, comedy show (4). **Button, P.,** Playhouse, Bexhill: The Pride and the Passion, Campbell's Kingdom (2).

CAPPER, C. T., Odeon, Bradford: Slaughter on Tenth Avenue. **Carley, P.,** Popular, Derby: Christmas activities, public relations, The Wrong Man, The King and I (4). **Cartwright, T. P.,** A/M, Oak, Selly Oak: Night Passage, A Hatful of Rain, Miracle in Soho, The Story of Esther Costello, Campbell's Kingdom (5). **Cattell, A. G.,** Regal, Torquay: Both Ends of the Candle.

DIXON, J. A., Regal, Chesterfield: Public relations, The Girl He Left Behind, Woman in a Dressing Gown (3).

FENNER, J. B., Gaumont, Newcastle: Loving You. **Freeman, H. A.,** Prince of Wales, Harrow Road: Tin Star, Tarnished Angels (2).

GHISLETTA, A. M., Odeon, Penge: Christmas activities. **Gold, J.,** Grosvenor, Hillhead: Children's club. **Gordon, R. E.,** Odeon, Llanelly: Hell Drivers.

HARE, J. W., Regal, Gt. Yarmouth: Loving You, Campbell's Kingdom, Christmas activities, live show, public relations (5). **Hart, J. M.,** Olympia, Brigdeton: Children's club, Yangtse Incident (2). **Henderson, W. S. I.,** Rex, Motherwell: A Hatful of Rain, No Sleep Till Dawn, Band of Angels (3).

LOWE, D. P., Hippodrome, Colchester: Press publicity. **Luton, S.,** Carlton, Upton Park: Public relations, Christmas activities, The Birthday Present (3).

MILLS, P. J., Gaumont, Liverpool: End as a Man. **Moneypenny, L. A. L.,** Opera House, Jersey: The Lonely Man. **Moore, G.,** Gaumont, Barnsley: The One That Got Away. **Moss, V. G.,** Forum, West Hartlepool: Public relations, A Face in the Crowd (2).

Wisdom, who started "Ernie" off by remote control.

Also present were the mayor and mayoress and the bigwigs in the National Savings movement, together with many press men. The whole show clearly went off with a bang, and was widely reported in the national and local press, on ITV and in Universal News. Mr. Smidmore "Erns" my warmest praise for a grand public relations effort!

To conclude, three more Christmas efforts. **R. D. Money,** Odeon, Woolwich, thought of the young and old and was able to supply a fine selection of toys for kiddies in the Goldie Leigh hospital and Christmas hampers value at £40 to 15 needy families in the borough.

With quite a collection of celebrities **John Dixon,** Regal, Chesterfield, saw that the children's birthday party went off with a swing both in the press and at the theatre. The mayor and mayoress, a popular Derbyshire cricketer, and a celebrated boxer with his Italian opponent were amongst the guests. The youngsters were thrilled.

The staff at the Regal, Kirkcaldy, had their own special Christmas collection. This was to take some of the local paralysed children to the pantomime. Thirty-two of these unfortunate children were taken along to see "Babes In The Wood" by members of **Douglas Adams's** staff and local traders saw that each had a present of sweets to take with them. What a nice gesture by the Regal's staff.

'KINE.'-MGM £600 SHOWMANSHIP CONTEST

A Pun Pulled Them In for 'Barnacle Bill'

MANAGER **L. J. Brown** of the Rex, Leytonstone, had a novel idea for the screening of "Barnacle Bill." He installed an illuminated fish-tank in the theatre foyer in which was placed a gas-ring. A poster invited patrons to "View the only water-otter in captivity." Credits followed.

Two thousand painting contest forms were given to children during the week before playdate and the six best entries received guest tickets.

Two thousand heralds were distributed via stores and handed to patrons. The front-of-house entrance doors were decorated with cut-outs from quads and cartoon reproductions and a delivery van from a local garage featured publicity.

Window displays were arranged with a travel agency, a pet shop and sportswear stores.

Manager **L. Grou** and his assistant **Miss A. Hartley** received good co-operation from the press for a stunt they carried out for "The Little Hut" at the Regal, Woolwich.

A model wearing a hula costume was received by manager Grou, who presented her with a bottle of champagne.

Sealed bottles containing messages were thrown into the waters from the Woolwich Ferry during the week prior to playdate and created a lot of interest.

In spite of difficulties and setbacks manager **A. W. Rifkin** and his assistant **N. E. Taylor,** compiled a successful campaign for "Les Girls" at the Ritz, Harringay.

The main angle was linked with the Ballito tie-up, and several window presentations were arranged linked with nylons.

An attractive display was featured in the circle lounges using cut-outs and artwork.

The *Hornsey Journal* ran a composite page in their Friday edition prior to playdate. Several stores co-operated with ads; and the paper had a banner headline and editorial to the film and theatre.

Quads and double-crowns were placed on the front-of-house in advance of playweek, and during this week full length cut-outs of "Les Girls" were fixed to the main entrance doors.

The fact that the Regal, Ringwood, is among the smaller group of cinemas did not deter manager **D. Stuart-Kelso** from organising a good campaign for "Teahouse of the August Moon."

The lights in the theatre entrance were replaced with Japanese lanterns, while the cash desk and sales kiosk were decorated in an Eastern style, using hardboard cut to resemble a teahouse.

Foliage was also strung across the vestibule with a gong suspended under credit posters. Two girls dressed as geishas, distributed over a thousand tea samples, promoted by a local grocery store, who also co-operated with a window display.

One thousand throwaways were sent to local homes by a co-operative newsagent and the geisha girls. W. H. Smith displayed the book with showcards and stills.

Several window displays were arranged by assistant manager **R. A. Everleigh** of the Luxor, Eastbourne, for "The Shiralee."

These were linked with several types of merchandise including records, books, photographic materials, furniture and wines.

An Emu wine competition invited patrons to guess the number of wine glasses drawn into an illustrated bottle.

—MORE MGM CREDITS—

"The Shiralee."—L. Lovell, Regal, Edinburgh; L. Sobey, Wallaw, Blyth; H. W. Bailie, Rhul, Burnside; P. J. Graves, Picture House, Govanhill; J. M. Hart, Olympia, Bridgeton; B. V. Hornblow, Picture House, Aston Cross.

"The Little Hut."—A. McAndrew, A/M, Rex, Leytonstone; W. H. Woodroffe, Capitol, Barking; D. Van-Pooss, A/M, Carlton, Boscombe; H. J. Gilbert, Savoy, Enfield.

"Tea and Sympathy."—Raymond Charles, Regal, Camberwell; Jack Dunachie, Regal, Glasgow; D. McPherson, A/M, Rialto, Maidenhead.

"Something of Value."—W. S. I. Henderson, Rex, Motherwell; R. Matthews, T/M, Gainsborough, Bootle.

"This Could be the Night."—T. H. Neat, Premier, Cheetham Hill.

"Seventh Sin"/"Lust for Life."—R. Yates, Rex, Hull.

"Wings of Eagles."—A. Bullock, Beacon, Smethwick; P. Carley, Popular, Derby.

"Seven Brides for Seven Brothers."—P. Carley, Popular, Derby.

"Gun Glory."—R. C. Taylor, Regal, York.

"Silk Stockings."—D. S. Baker, Regal, Chester; L. H. Pigg, A/M, Elite, Middlesbrough; D. J. MacLeod, Coliseum, Glasgow; W. S. I. Henderson, Rex, Motherwell; H. J. Tuthill, Regal, Newbury; H. W. Bailie, Rhul, Burnside.

"Teahouse of the August Moon."—C. Ebner, Capitol, Winchmore Hill.

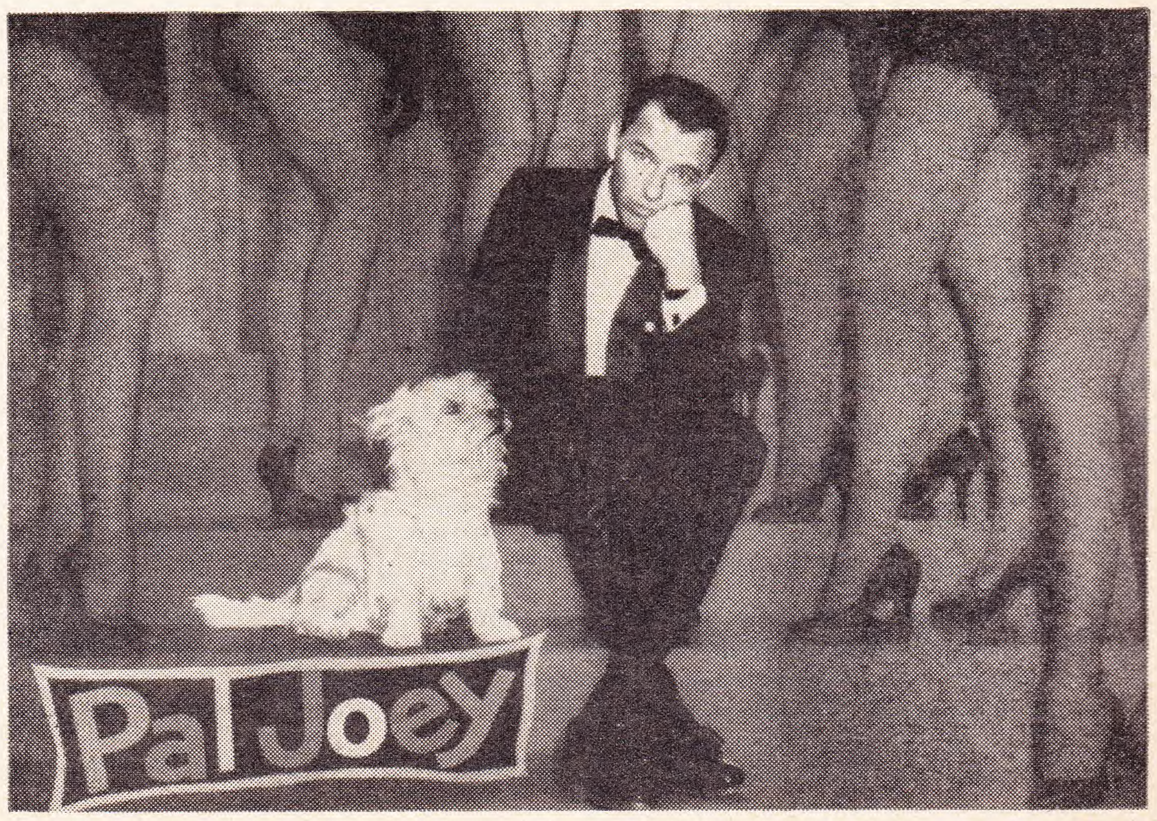
"House of Numbers"/"Action of the Tiger."—D. J. Archer, Empire, Coventry; P. E. Jelks, A/M, Savoy, Portsmouth; Raymond Charles, Regal, Camberwell; D. P. W. Paxton, Orient, Aston.

★

POSTER OF THE MONTH

Just the thing to appeal to the ladies. The basic composition is attractive, with the legs helping to give an indication of the film's show business background

★



MANAGEMENT

A Reader Raps SCMA for 'Playing Safe'

IT'S CLEAR that the question of the SCMA continues to be a source of controversy among managers all over the country. Since this section of the showmanship pages is, so to speak, the grievance-and-grouse corner, I'm devoting some more space to a provocative letter from a manager who clearly has thought the SCMA problem out in some detail.

He writes: "I'm not entirely in agreement with your view that the SCMA is neither more or less strong than the sum of its parts; I think the scepticism voiced by various managers has some validity, which is why I have never got round to joining. I recall its inception when it branched out on its own as a result of a Ministry of Labour ruling which would not countenance a 'bosses' union.'

"You will recall that CEA started the formation of a managers' section after refusing to deal with the Managers' Union, an independent body. As Mr. Mears says in another connection you might as well try to start a Labour section in the Tory party.

Managers' Apathy

"This in itself didn't augur well for the progressiveness of the SCMA when the latter was formed. And I think events have borne this out. If the society had been a little more militant in putting the managers' case to the employers' organisation at various times I think they would have avoided apathy among managers. . . .

"I know Sir Tom O'Brien can afford to be more aggressive towards the CEA with his NATKE union which is affiliated to the TUC; and, of course, Sir Tom is a powerful figure in the TUC and Parliament. But when it was suggested that SCMA become affiliated likewise—oh, dear me, that would never do! And, of course, the authorities played upon the snobbish susceptibilities of the managers, insisting that they were a cut above the artisan grades of NATKE. The point surely is—did the employers ever give concrete expression to this alleged superiority? Not on your life! When the time came round for wage increases, NATKE got its awards, but seldom the managers. Supposing Sir Tom also had the SCMA under his wing—would not the SCMA get more attention?

"When the SCMA wakes up to the facts of life, I'll think of joining—if it's not too late anyhow. There are two courses open. Either to become affiliated to the TUC with an accretion of bargaining power, or to press forward with giving members some professional status and, through such qualifications, make the manager a more powerful individual and collective factor. SCMA has shown no signs of doing either: it plays safe and gets nowhere."

Now, this is quite a sharp rap on the knuckles. I am quite certain that to a greater or lesser degree these accusations are justified—except for one thing. This "thing" is, quite simply, lack of membership. Let me take up some of my correspondent's points.

I agree that the SCMA should be more militant; the very fact that unions have come into being is evidence of this need. But how can any body be militant—or usefully constructive in any way—if it has not got the official backing of the people it is supposed to be representing? Similarly, it might be intriguing if SCMA came under the aegis of Sir Tom O'Brien—but I wouldn't envy Sir Tom. For however influential he may be as a person, even his voice wouldn't carry much weight as the advocate of SCMA.

For the employers could still turn round and say to him—with perfect justice—"It's all very well, but you only represent a fraction of the managers of our cinemas: I'm afraid we can't do any business with you on the SCMA side."

In short, I consider my correspondent has made some good points regarding our general predicament, except that he has left out the crucial factor. If you feel that the people who are supposed to be representing your interests are not doing the job properly, the thing to do is to get in there and pitch—and keep on pitching until you get what you want.

Another correspondent raises a topic which must be of considerable concern to all those engaged in managing the larger theatres up and down the country.

"A casual remark," he writes, "made to me the other day by the manager of a large, quite modern theatre (which in common with most others of its size has not enjoyed the luxury of queues for a long time) gave me a glimpse of what may be an important factor in future management.

"I had referred to the small, independent hall up the road. 'Oh, yes,' said my friend. 'They do very well. Book stuff after release of course, but I believe they're usually full. Their place isn't as hard to fill of course—only 700 seats. Poor business doesn't hit them like it hits us. A frost here and you might just as well be at the South Pole to judge by the great open spaces. But a few empty seats don't show at the Palace down the road.'

"Now, the first cinemas were mostly converted shops, small sheds or ex-warehouses. Then came the small, specially built halls. A thousand seats in those days was considered a lot; today it's considered quite a modest total. But is it possible that today's super-duper cinema is *too* big.

"With the latter, there is certainly less risk of serious loss. More important, there is also a more intimate atmosphere, which I'm convinced audiences are very much attracted to.

"Going to the cinema in the old days was a pleasant social function. Can the same be said today when we troop into those vast, vulgarly decorated sheds seating two or three thousand people? I think it's time we strove to get back to the intimacy and "fireside" feeling of the more modest cinemas—without, of course, sacrificing the vastly improved services, amenities and technical advances.

"Then perhaps attendances will start to look up again, and we shall lure the audiences away from their cosy telly-on-the-hearth to the equally cosy, and much more enjoyable, cinema."



This effectively dressed sales kiosk was used by W. N. Gay of the Orion, Midhurst, to publicise LADY AND THE TRAMP and ROBIN HOOD

TAKE ADVANTAGE OF THESE DISCS

MORE and more companies are issuing records of music taken direct from the soundtrack of films, and I think we would be very foolish if we didn't take full advantage of them—not only to give advance publicity to the films in question but to add something to our overall presentations.

In the long run, I don't think it matters whether you are playing the film or not. As soon as a top class new record of film music is issued, make a special spot for it, give details on the screen and in the foyer.

This is not only good public relations with your own patrons, but you are also helping to keep the general theme of Cinema in front of your public.

Vitality

The two long players, presented in an attractive double folder, for "The Ten Commandments" (*London H-AD2074-5*) are just the sort of thing one would expect of this film. Big, brash, perhaps rather vulgar, but with plenty of vitality and thoroughly enjoyable.

The record will be doubly enjoyable when you have seen the film—the various themes skilfully evoke the actions and incidents with which they are associated. In typical DeMille manner, some ancient musical instruments have been used, including the ram's horn, theremin, novachord, Indian drum, sistrum and bass flute.

DeMille explains the music as "painting a tone design," whatever that means. Clearly, however, the music aims to be descriptive and to provide atmosphere, and this it succeeds in doing without being particularly profound.

I think there's a good chance of the music becoming extremely popular so why shouldn't managers take a stock of this album and use the theatre as the point of sale?

Another excellent film recording, on *London H-AD2708*, is "April Love" and features music from the 20th Century-Fox film.

It's light and pleasing pop music with singers Pat Boone and Shirley Jones giving point to the title. A disc for all the family.

Paramount's "Spanish Affair" might very well have been a collection of Spanish music Americanised for general taste. In fact it is nothing of the kind, and it gives a vivid portrait of Spain.

It includes some beautifully played folk music, including flamenco dances which throb with fire and passion, and if your feet don't tap when you hear this played you're getting old.

I think this record is a must—it's not only different from the usual run of cinema music, but it's a fine disc in its own right. The number is *London H-AD2079*.

If it's nostalgia you're after, then listen to *MGM C765*, which includes such tunes as "Hit the Road to Dreamland," "Tain't What You Do," "Stormy Weather," "I'll Get By" and many others.

I have mentioned before the tendency for long playing records to include tunes with a common theme. This can be extremely useful for cinema use, especially if the interval music is designed to set the atmosphere for the film which is to follow it. *HMV CLP1151* is a good example of this. Called "Lovers in the Dark," it features Tony Osborne at the piano backed by his orchestra in such numbers as "I'll See You in my Dreams," "Dream Lovers," "Two Cigarettes in the Dark," "The Night and the Music," etc. A smooth and restful disc you can relax and listen to.

SHIP CARBONS

Displays
of exceptional finish & distinction
COLTMAN'S
FOR
FRAMES
STILL and POSTER
BACKGROUNDS
CASES & CABINETS
CATEGORY BOARDS
SEAT INDICATORS
INTERCHANGEABLE
LETTER BOARDS
Outright Sale or fully maintained and serviced at low inclusive weekly charge
COLTMAN'S
FAIRFIELD WORKS
HOUNSLOW 3265-6

FOSTERS
(CURTAINS) LIMITED
OF NOTTINGHAM
Ltd
FOR CINEMA DECORATIONS AND CURTAINS
375, WESTDALE LANE WEST
TELEPHONE 61047 NOTTM. FRED. A. FOSTER MANAGING DIRECTOR

Newcastle: 52 Stowell Street. Tel.: 25539
Cardiff: 99 Cathedral Road. Tel.: 31609
Glasgow: 130 Renfield St. Tel.: 7508/9 Douglas
MODERNISATION LTD.
SPECIALIST CONTRACTORS
TECHNICAL
29 Hanover St., Batley, Yorks.
Tel.: 754.
SALES
Whirlow Lane, Sheffield, 11.
Tel.: 72892.
DECORATIONS Fibrous Lighting, Joinery, Furnishings
London: 23 Fir Grove, New Malden, Surrey. Tel.: Malden 0389
Midlands: 16 Phipson Rd., Birmingham, 11. Tel.: South 0485

U.S TO YOU—contd.

been streamlining its accounts division, the total number of employees involved in this case being about 20.

A good deal of attention is being paid to the position at Universal in view of the company's high prosperity in recent years and its apparent immunity from the blasts of economic adversity.

The production holiday declared at its studio recently was obviously taken in order to give the management an opportunity to chart a new course of action, and to determine whether the bread-and-butter type of picture which has served the company so well must now be supplemented by super-budget films or Universal's entry on a major scale into the telefilm field.

As always when a company runs into problems of this kind, Universal is now being heckled by one or two troublesome stockholders. A resolution is to be proposed at the March 12 annual meeting, for instance, that all directors must own at least 100 shares of stock. Universal's management has announced its opposition to this proposal, saying its passage could deprive the concern of the services of people who can make valuable contributions to its welfare.

■ ■ ■

MEANWHILE, the Pay-TV controversy seems to be taking a definite turn against the introduction of such a system. The main burden of opposition has been carried, so far, not by film interests, but by spokesmen for the "free" television networks, who argue that if the Federal Communications Commission authorises Pay-TV tests, the networks will be compelled to adopt the system at the expense of sponsored television.

Richard S. Salent, vice-president of the Columbia Broadcasting System, stated publicly the other day that "If pay-television begins to supplant free television, CBS will go into it as a matter of economic necessity, and we expect to do well in it . . . but the best free television will be taken away . . . and fenced off for the carriage trade."

The raising of this bogy—loss of free TV—is beginning to disturb the public, for in several areas where public reaction to the controversy has been sought there has been an avalanche of protests and opposition. The effect of this swing of opinion is not lost on members of Congress, who will ultimately have to decide whether Pay-TV is to be given a run for its money.

Dietz Resigns from MGM

HOWARD DIETZ has resigned his appointment as MGM vice-president in charge of advertising, publicity and exploitation. He will, however, remain with the company as a consultant.

The company's president, Joseph R. Vogel, said that Dietz's career has been one of unquestioned accomplishment. "I have accepted his resignation from advertising and publicity at his own request and am happy that we have retained him for other creative functions even though of a non-exclusive nature," he said.

PLANS have been prepared for the erection of a cinema in a new shopping centre which is now being constructed near Dean Hill, Plymstock, Devon.

British Films Break Barriers

"GOOD BRITISH films will not only earn money for us, but will help spread knowledge of the British way of life, and will help to break down barriers between us and other peoples of the world."

This was stated by Barnet Janner, MP for North-West Leicester, at a luncheon given by Leicester CEA.

"The cinema is far from having outlived its usefulness as a social force in this country," he said. "Our films are

LEICESTER

very highly valued all over the world. If there is not a profitable home market for the film producer he will not be able to make good enough films, films valuable enough to be exported."

Branch chairman George Scarborough, referring to television, said: "None of us object to competition as long as the dice are not loaded against us. But television goes scot free, and we must not forget that we need a prosperous British film industry, so that we exhibitors are not at the mercy of the Americans. We know what a sellers' market in films means to us."

Supporting a move to have the Sunday charity levy reduced or abolished the Lord Mayor, Ald. Fred Jackson, declared: "A fresh approach to the problems of the film industry is needed by the authorities. I helped to start Sunday cinema shows in Leicester, but there are strings attached that ought to be removed.

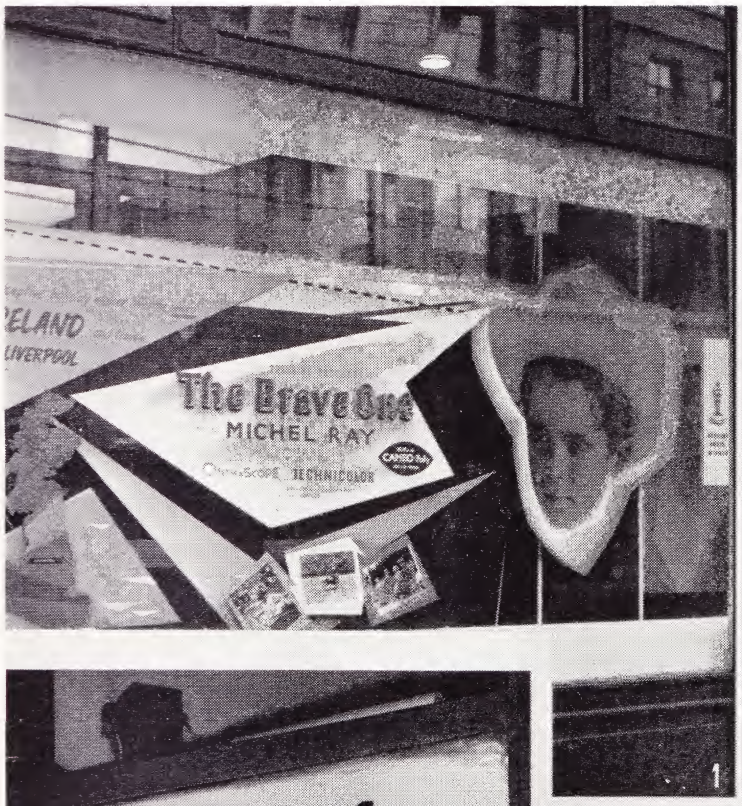
LATE EXTRAS

Friday, February 21.
9 a.m., Own.—Two shorts (United Artists).
10.30 a.m., Own.—Six shorts (MGM).
10.45 a.m., Celluloid. — "Fright" (Butcher's).

LONDON AND PROVINCIAL TRADE SCREENINGS

LONDON								
Mon., Feb. 24	10.30	Own	The Diplomatic Corpse ...	Rank ...	Robin Bailey ...	U
Tues., ,, 25	10.30 & 2.30	Own	The Safecracker	MGM ...	Ray Milland ...	U
,, ,, 25	1.45	Academy ...	One short	Contemporary	———	U
,, ,, 25	2.30	Own	Nine shorts	Rank ...	———	U
,, ,, 25	3.30	Cameo-Poly ...	Tambao	Regent ...	Nina Sevilla ...	X
Wed., ,, 26	10.30	Rialto	The Silent Enemy	British Lion-Independent	Laurence Harvey	U
,, ,, 26	11.00	B.F.I. Theatre, Gt. Russell St.	Duped Till Doomsday	Contemporary	Rudolf Ulrich ...	A
,, ,, 26	2.30	Hammer ...	Escapement	Anglo Amalgamated	Rod Cameron ...	A
,, ,, 26	2.30	Own	The Supreme Secret	Religious Films	———	U
Thur., ,, 27	10.30 & 2.30	Own	Seven Hills of Rome	MGM ...	Mario Lanza ...	U
Fri., ,, 28	11.15	London Pavilion	Paris Holiday; One short ...	United Artists	Bob Hope ...	U
BIRMINGHAM						
Tues., ,, 25	10.30	Futurist ...	The Brave One	RKO Radio	Michel Ray ...	U
CARDIFF						
Tues., ,, 25	10.45	Olympia ...	Chase a Crooked Shadow ...	AB-Pathe ...	Richard Todd ...	U
Fri., ,, 28	10.30	Park Hall ...	The Brave One	RKO Radio	Michel Ray ...	U
GLASGOW						
Wed., ,, 26	10.45	New Savoy ...	Carve Her Name with Pride ...	Rank ...	Virginia McKenna	U
LEEDS						
Wed., ,, 26	10.30	Odeon	The Brave One	RKO Radio	Michel Ray ...	U
MANCHESTER						
Tues., ,, 25	10.45	Theatre Royal	Under Fire	20th Century-Fox	Rex Reason ...	U
NEWCASTLE						
Tues., ,, 25	10.30	Odeon	Carve Her Name with Pride ...	Rank ...	Virginia McKenna	U
Wed., ,, 26	10.30	Haymarket ...	Chase a Crooked Shadow ...	AB-Pathe ...	Richard Todd ...	U

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.



1



2



3



4

RKO Radio's THE BRAVE ONE, King Brothers' Academy Award winning film, currently earning acclaim and box-office success on its British premiere screening at the Cameo-Poly, Oxford Circus, is gaining goodwill through a series of shop-window tie-ups with London stores and travel agents. Pictures show: 1. A cut-out of boy-actor Michel Ray's head lines up with film credits at Coastlines, Regent Street. 2. The window of the North British Rubber Company in Tottenham Court Road uses a similar cut-out. 3. Hairdresser George Toppers links the film's Academy "Oscar" with his "winning" hairstyles. 4. Iberia Airlines of Bond-street features a motif appropriate to the film's Mexican background

CLASSIFIED ADVERTISEMENT RATES.

SITUATIONS VACANT	...	9d. per word
SITUATIONS WANTED	...	4d. „ „
FINANCIAL ...	...	1/- „ „
FOR SALE & WANTED	...	1/- „ „
MISCELLANEOUS ...	...	1/- „ „

Caps. 2d. per word extra. Box Nos. 1/- extra.

All Classified Advertisements must be prepaid (except approved accounts).

Kinematograph Weekly, 96-98, Long Acre, London, W.C.2.

Telephone : TEMple Bar 2468. Ext. 271

SITUATIONS VACANT

FILM exporting company with interests in the Far East are seeking a London Manager. Applicants should have experience of the export and distribution of films abroad. Salary in the region of £3,000 per annum, depending on age, experience and qualifications.—C., Box 809, Kinematograph Weekly.

MANAGER with strong personality required for top-grade cinema in the Manchester area. Not over 40. Plum position. Right man can qualify for supervisor in due course.—Reply, B., Box 808, Kinematograph Weekly.

GUILDFORD CINEMA, Guildford, Surrey, requires grade "A" Second Operator. Opportunity to acquire Stereophonic experience. — Write, or phone Guildford 4234.

AGENTS
required for
BIRMINGHAM, CARDIFF
LIVERPOOL, LEEDS
NEWCASTLE and
NOTTINGHAM

By well-known company distributing Continental films. Apply:
F., BOX 812, KINEMATOGRAPH WEEKLY

SITUATIONS WANTED

MANAGERESS requires position. Age 49. Twenty years' experience. Excellent references. South preferred.—Reply, E., Box 811, Kinematograph Weekly.

MANAGER (56) seeks position. Several years' circuit experience. Would take relief duty. Prefer West Country, Exeter district.—D., Box 810, Kinematograph Weekly.

THEATRE SEATS

For
REBUILT CHAIRS
like
NEW CHAIRS
CONSULT
Kinechairs
EQUIPMENT & FURNISHINGS LTD

The Largest Seating Renovators in Great Britain
SEATING • CARPETS • CURTAINS
Illustrated Brochure and Stock Lists with pleasure
102 BRIGHTON ROAD, LONDON, N.16
CLissold 6617/8. Managing Director: Gerald LEVENSON

CINEMAS WANTED

A circuit of undeniable financial standing is prepared to lease suitable cinemas, thus ensuring a fixed and secure income to owners desirous of retiring from active participation in the industry.

Owners please communicate with

MESSRS.

HARRIS & GILLOW

Cinema and Theatre Agents,
Valuers and Auctioneers

who will make immediate arrangements to inspect suitable properties.

93/95 WARDOUR STREET, LONDON, W.1

Telephone: GERrard 2504 (10 lines) Telegrams: Faddist, Rath, London

SITUATIONS WANTED (contd.)

CHIEF Projectionist (30), wife cashier, desires position, London. Any equipment. Joint salary £14 commence.—G., Box 813, Kinematograph Weekly.

FOR SALE & WANTED

ACMIOLA model A, sound and picture, for sale.—H., Box 814, Kinematograph Weekly.

SALE, Arriflex 35-mm. Camera with T stop lenses.—J., Box 815, Kinematograph Weekly.

BELL AND HOWELL Foot Joiner for sale.—K., Box 816, Kinematograph Weekly.

£10 CASH for your old Ernemann II, III, Ernon IV Mechanism only in any condition; £25 for Ernemann IV and V.—Reply, W., Box 803, Kinematograph Weekly.

FOR Sale.—B.T.H. S.U.P.A. Mark 11 Sound and Projection Equipment. Complete with type "H" arc lanterns. Anamorphic brackets. Regularly serviced by makers and maintained in excellent condition. Installed 1951.—Offers to H. Ward, 6, Brown Street, Manchester, 2.

POSTERS

POSTERS! Samples, quotations free.—Poster and Display Artists, 106, Upper Parliament Street, Nottingham.

LOOK TO THE FUTURE

with the best
FRAMES AND PUBLICITY
COMBINED SERVICE
CLASSIC DISPLAYS LTD.,
305-7 Upper Street, London, N.1
CANonbury 9401-2

MANAGER DESIRES APPOINTMENT

35. Circuit trained. Ace publicist and exploiteer. Live theatre management experience. Boundless enthusiasm and initiative.

A., BOX 807, KINEMATOGRAPH WEEKLY

LEGAL NOTICE

1958. No. 14.

IN THE HIGH COURT OF JUSTICE IN NORTHERN IRELAND CHANCERY DIVISION.

IN THE MATTER OF WARDEN LIMITED

AND IN THE MATTER OF THE COMPANIES ACT (NORTHERN IRELAND) 1932.

NOTICE is hereby given that a Petition for confirming the reduction of the capital of the above Company from £70,000 to £21,000, was on the 1st day of February, 1958, presented to the High Court of Justice in Northern Ireland and is now pending. AND that by an Order dated the 4th February, 1958, an inquiry was directed as to the debts, claims or liabilities of the said Company as on the 4th day of February, 1958. A list of the persons admitted to have been creditors of the Company for debts, claims and liabilities to which the said inquiry extends on the said 4th day of February, 1958, may be inspected at the offices of the Company at Glengall Place in the City of Belfast, or at the office of the undersigned Solicitors for the Company at any time during usual business hours on payment of the charge of one shilling.

Any person who claims to have been on the said 4th of February, 1958, and still to be a creditor of the Company in respect of any such debt, claim or liability and who is not entered on the said list, and claims to be so entered must on or before the 14th day of March, 1958, send in his name and address and the particulars of his claim and the name and address of his Solicitor (if any) to the undersigned Solicitors at 29, Donegall Street, Belfast, or in default thereof he will be precluded from objecting to the proposed reduction of capital.

Dated this 10th day of February, 1958.

JAMES K. DAVIS,
Chief Clerk.

DANIEL O'RORKE AND SON,
Solicitors for the Company (and Petitioner),
29, Donegall Street,
Belfast, Northern Ireland.

GAUMONT BRITISH 35mm PORTABLE SOUND PROJECTORS

New or Rebuilt Models available Series 3 or 4. We have a large stock of these popular sound projectors new in makers' cases or rebuilt models with full after-sales service to purchasers. Spares available from stock. Spools. Film Storage Bins. Projector Stands. Lamps. Film Splicers £9. Premier Junior Film Menders £3. Rewinders £4 pair. 35mm Horizontal Bench Rewinders, new, 2,000ft. £10 per pair. Other accessories available.

HARRINGAY PHOTOGRAPHIC SUPPLIES
423 GREEN LANES, LONDON, N.4. MOU 5241/2

BARGAIN of the WEEK

SAVE UP TO 75% on LENSES. I have probably the largest stock in the country of secondhand lenses of almost every size and description. Prices range from £10 a pair for the older types, up to a maximum of £27 10s. for the very latest types. All available on approval against cash. Phone, write or call for quotation

C.W.O. only, refunded if goods returned within 14 days of receipt.

SANKEY, PICTUREDROME, ATHERSTONE, WARKS.
Tel. : Atherstone 3210/3202

VALUERS to the MOTION PICTURE INDUSTRY

GODDARD & SMITH

22 KING STREET
ST. JAMES'S
LONDON, S.W.1
WHI. 2721 (20 lines)